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# CHRISTADELPHIAN HYMN BOOK

FOR WORSHIP  
AND FOR WITNESS

“Make a joyful noise unto God, all ye lands:  
Sing forth the honour of His Name:  
make His praise glorious.”

*Psalm 66:1–2*

THE CHRISTADELPHIAN  
404 Shaftmoor Lane,  
Birmingham, B28 8SZ, UK

2002

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## THE PSALMS

1

COLN ROGERS 12.9.10.13

 $\text{J} = 52$   
Unison

## Psalm 1

- 1 Blessed are they who listen not to evil counsel,  
Turn aside from ev'ry thought of sin;  
Day and night, the law of God their Maker  
Is their joy and meditation, well of life within.
- 2 Blessed are they, for as a tree by streams of water  
Spreads its leaves in bountiful displays,  
Bears and yields its ripened fruit in season—  
So shall they in ev'ry calling prosper all their days.
- 3 Blessed are they, though sinners like the chaff be scattered,  
Blessed are they, though winds of judgement blow;  
From the Lord, upon His righteous servants,  
Loving care and tender mercies evermore shall flow.

## GIVE EAR TO MY WORDS

*= 100*

*Psalm 5*

Give ear to my words, O Lord, con - si - der my  
med - i - ta - tion, my King and my God.

Heark - en un - to the voice of my cry, my

King, my King, my King and my God.

FINE

(Org.)

The musical score consists of three staves. The top staff is for the organ, indicated by '(Org.)'. It features a treble clef, a key signature of one sharp, and a common time signature. The middle staff is for male voices, indicated by '(Male voices only)'. It has a bass clef, a key signature of one sharp, and a common time signature. The bottom staff is for female voices, indicated by '(Female voices only)'. It has a bass clef, a key signature of one sharp, and a common time signature. The lyrics 'For unto Thee will I pray, will I pray,' are written below the middle staff. The music concludes with a dynamic instruction 'D.C. al FINE' followed by a final cadence. The organ part continues on the third staff.

(Male voices only)

For un - to Thee will I pray, will I pray,

(Female voices only)

For un - to Thee will I pray, will I pray,

D.C. al FINE

(Org.)

## 3

## THE PSALMS

## LEAD ME, LORD

 $\text{♩} = 86$ *Psalm 5*

SOPRANOS AND CONTRALTOS

Lead me, Lord, lead me in Thy right-eous-ness;

make Thy way plain be - fore my face.

ALL VOICES

Lead me, Lord, Lord, lead me in Thy right-eous-ness;  
Lead me, Lord,

make Thy way plain be - fore my face.

SOPRANOS

For it is Thou, Lord, Thou Lord, on - ly that

*cresc.*                    *dim.*

mak - est me dwell in safe - ty.

*cresc.*                    *dim.*

ALL VOICES

For it is Thou, Lord, Thou, Lord, on - ly that

cresc.

mak - est me dwell in safe - ty.

dim. *p* rit.

rit.

dim. *p*

## MY VOICE SHALT THOU HEAR

*d = 76**Psalm 5*

My voice shalt Thou hear in the morn - ing, O Lord; in the

morn-ing will I di - rect my pray'r un - to Thee, and will look

up. I will come in-to Thy house, in the mul-ti-tude of Thy mer-cy; And in

Thy fear, in Thy fear will I wor-ship t'ward Thy ho - ly

tem - ple, will I wor-ship t'ward Thy ho - ly tem - ple.

BEATITUDO C.M.

 $\text{♩} = 106$ 

The musical score consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '2'). The key signature is one sharp (G major). The music features a mix of eighth and sixteenth notes, primarily in quarter note time values. The first section ends with a double bar line, followed by a repeat sign and a section of eighth-note chords.

*Psalm 8*

- 1 O Lord, our Lord, how excellent  
Thy name on earth is known;  
Thy glory in the firmament,  
How wonderfully shown!
- 2 When I behold the heavens on high,  
The work of Thy right hand,  
The moon and stars amid the sky,  
Thy lights in every land—
- 3 Lord, what is man that Thou should'st deign  
On him Thy love to place,  
As king and priest with Christ to reign,  
And see him face to face?
- 4 O Lord, how excellent Thy name!  
How manifold Thy ways!  
Let time Thy saving truth proclaim,  
Eternity Thy praise.

DAVID C.M.

 $\text{♩} = 84$ 
*Psalm 9*

- 1 Lord, Thee I'll praise with all my heart,  
Thy wonders all proclaim;  
In Thee, Most High, I'll greatly joy,  
And sing unto Thy name.
- 2 God shall endure for aye: He doth  
For judgement set His throne;  
In righteousness to judge the world,  
Justice to give each one.
- 3 God also will a refuge be  
For those that are oppressed:  
A refuge will He be in times  
Of trouble to distressed.
- 4 And they that know Thy name, in Thee  
Their confidence will place;  
For Thou hast not forsaken them  
That truly seek Thy face.

## THE LORD WILL BE A REFUGE

*d = 96*

*mp*

*Psalm 9*

The Lord will be a refuge for the oppressed, a  
refuge in times of trouble; and they that know, that  
know Thy name, will put their trust in Thee.  
For Thou, Lord, hast not forsaken them that seek  
Thee; for Thou, Lord, hast not forsaken them, for-

A musical score for a hymn, likely for a solo voice and piano. The music is in common time, key of G major (two sharps). The vocal line is in soprano range, accompanied by a basso continuo line. The vocal part begins with a melodic line over a harmonic background. The lyrics are integrated into the musical structure, with the vocal line often taking a melodic line while the basso continuo provides harmonic support. The score consists of five staves of music, with lyrics appearing below the vocal line.

sak - en them that seek Thee. The Lord will be a  
 re - fuge for the op - press - èd, a re-fuge in times of trou -  
 ble, and they that know, that know Thy name, will put their  
 trust in Thee, will put their trust in Thee.

LONDON NEW C.M.

 $\text{♩} = 88$ 
*Psalm 19*

- 1 God's law is perfect, and converts  
The soul in sin that lies;  
God's testimony is most sure,  
And makes the simple wise.
- 2 The statutes of the Lord are right,  
And do rejoice the heart;  
The Lord's command is pure, and doth  
Light to the eyes impart.
- 3 Unspotted is the fear of God,  
And doth endure for aye;  
The judgements of the Lord are true,  
And righteous are alway.
- 4 Moreover, they Thy servant warn  
How he his life should frame:  
A great reward provided is  
For them that keep the same.
- 5 The words which from my mouth proceed,  
The thoughts sent from my heart,  
Accept, O Lord, for Thou my Strength  
And my Redeemer art.

DOMINUS REGIT ME 87.87

 $\text{♩} = 76$ *Psalm 23*

- 1 The King of love my Shepherd is,  
Whose goodness faileth never:  
I nothing lack if I am His,  
And He is mine for ever.
- 2 Where streams of living water flow  
My ransomed soul He leadeth,  
And where the verdant pastures grow  
With food celestial feedeth.
- 3 Perverse and foolish oft I strayed,  
But yet in love He sought me;  
And on His shoulder gently laid,  
And home, rejoicing, brought me.
- 4 In death's dark vale I fear no ill,  
With Thee, dear Lord, beside me;  
Thy rod and staff my comfort still  
Thy cross before to guide me.
- 5 Thou spread'st a table in my sight,  
Of love beyond all knowing;  
And O, what gladness and delight  
From Thy pure cup is flowing!
- 6 And so through all the length of days  
Thy goodness faileth never:  
Good Shepherd, may I sing Thy praise  
Within Thy house for ever.

## THE LORD IS MY SHEPHERD

 $\text{♩} = 76$ 

Psalm 23

The Lord is my Shep - herd, I shall not want, He mak - eth

*mf* He, He lead-eth me  
me to lie down in green pas-tures, He, He, He lead-eth

me be - side the still wa - ters. The Lord is my Shep - herd,

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature changes between staves. The first staff begins with a dynamic of *p*, followed by a forte dynamic (*f*) in the third measure. The lyrics are:

I shall not want. Yea, though I walk thro' the val - ley of the  
sha - dow of death, through the val - ley of the sha - dow of  
death, I will fear no e - vil, for Thou art with me, Thy

rod and Thy staff they com - fort me. I will fear no

e - vil for Thou art with me, Thy rod and Thy staff they

com - fort me. The Lord is my Shep-herd, I shall not want.

GREATHEDE 12.12.12.12

♩ = 92

*Psalm 23*

- 1 The Lord my Shepherd is, I shall be well supplied;  
While He is mine, I His, what can I want beside?  
He leads me to the place where heav'nly pasture grows,  
Where living waters pass, and free salvation flows.
- 2 He leads for mercy's sake in paths of truth and grace:  
Yea, for His Holy Name, guides me in righteous ways.  
While He affords His aid, I will not yield to fear;  
Though through death's vale I walk, my Shepherd's with me there.
- 3 In spite of all my foes, God doth my table spread;  
My cup with love o'erflows, and joy lifts up my head.  
His bounty and His care soothe my declining days;  
I'll dwell for ever in His house, and speak His praise.

CRIMOND C.M.

 $\text{♩} = 80$ 
*Psalm 23*

- 1 The Lord's my Shepherd, I'll not want; 3 Yea, though I walk in death's dark vale,  
He makes me down to lie Yet will I fear no ill;  
In pastures green; He leadeth me For Thou art with me, and Thy rod  
The quiet waters by. And staff me comfort still.
- 2 My soul He doth restore again, 4 My table Thou hast furnishèd  
And me to walk doth make In presence of my foes;  
Within the paths of righteousness, My head Thou dost with oil anoint,  
E'en for His own Name's sake. And my cup overflows.
- 5 Goodness and mercy all my life  
Shall surely follow me,  
And in God's house for evermore  
My dwelling-place shall be.

## FRANCONIA S.M.

 $\text{♩} = 88$ 
*Psalm 25*

- 1 To Thee I lift my soul;  
O Lord I trust in Thee:  
My God, let me not be ashamed,  
Nor triumph foes o'er me.
- 2 Let none that wait on Thee  
Be put to shame at all;  
But those who without cause transgress,  
Let shame upon them fall.
- 3 Show me Thy ways, O Lord;  
Thy paths, O teach Thou me:  
And do Thou lead me in Thy truth,  
Therein my teacher be.
- 4 Thy tender mercies, Lord,  
Remember now, I pray,  
And loving-kindnesses; for they  
Have been of old for aye.
- 5 My sins and faults of youth  
Do Thou, O Lord, forget;  
After Thy mercy think on me,  
And for Thy goodness great.

BRADFORD 76.76.D

 $\text{♩} = 100$ 

The musical score consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (G major). The time signature is common time (indicated by 'C'). The tempo is marked as quarter note = 100. The music features various note values including eighth and sixteenth notes, with several grace notes indicated by small dots above the main stems. The score is divided into four measures by vertical bar lines.

*Psalm 27*

1 God is my strong salvation,  
What foe have I to fear?  
In darkness and temptation  
My light, my help is near:  
Though hosts encamp around me,  
Firm to the fight I stand!  
What terror can confound me,  
With God at my right hand?

2 Place on the Lord reliance;  
My soul, with courage wait:  
His truth be thine affiance  
When faint and desolate.  
His might thy heart shall strengthen,  
His love thy joy increase:  
Mercy thy days shall lengthen;  
The Lord will give thee peace.

## O LOVE THE LORD

 $\text{♩} = 108$ *Psalm 31*

O love the Lord,  
O love the Lord,  
O love the Lord, all ye His saints,  
for the Lord pre-serv - eth, pre - serv - eth the faith - ful, and  
plen - ti - ful-ly re - ward - eth the proud do - er.  
Be of good cou-rage, Be of good cou-rage, and He shall

strength-en, shall strength-en your heart, all ye that hope, that  
hope in the Lord, all ye that hope, that hope in the  
Lord, all ye that hope, that hope in the  
Lord, all ye that hope, that hope in the  
Lord.

## OUR SOUL WAITETH

 $\text{J} = 76$ *Psalm 33*

*mp*

Our soul wait- eth for the Lord; Our soul wait- eth

for the Lord: He is our help, is our help and our shield;

He is our help, is our help and our shield. For our heart shall re-

joice, rejoice in Him, our heart shall rejoice in

Him, be - cause we have trust - ed in His ho - ly name, be-

cause we have trust-ed in His ho - ly name. Let Thy

mer-cy, O Lord, be up-on us, ac - cord-ing as we hope, as we

hope in Thee; Let Thy mer-cy, O Lord, be up

on us, ac - cord - ing as we hope, as we hope in Thee.

SOLOMON C.M.

 $\text{J}=84$ 
*Psalm 34*

- 1 O children, hither do ye come,  
And unto me give ear;  
I shall you teach to understand  
How ye the Lord should fear.
- 2 What man is he that life desires,  
To see good would live long?  
Thy lips refrain from speaking guile,  
And from ill words thy tongue.
- 3 Depart from ill, do good, seek peace,  
Pursue it earnestly;  
God's eyes are on the just, His ears  
Are open to their cry.
- 4 The face of God is set against  
Those that do wickedly,  
That from the earth He may cut off  
Their evil memory.

## O TASTE AND SEE HOW GRACIOUS THE LORD IS

 $\text{♩} = 112$ *Psalm 34*

A musical score for a three-part setting of Psalm 34. The top part uses soprano clef, the middle part alto clef, and the bottom part bass clef. The music is in common time with a key signature of four flats. The vocal parts are accompanied by a piano or organ part, indicated by the bass and treble staves at the bottom.

The lyrics are as follows:

O taste and see how gracious the Lord is,  
 Lord is, blessed is the man that trust - eth in  
 O taste and see  
 Him. O taste and see, taste  
 and  
 taste and see, taste and see how  
 see, taste and see taste and see and see how gracious the  
 see, taste and see, and see how gracious the

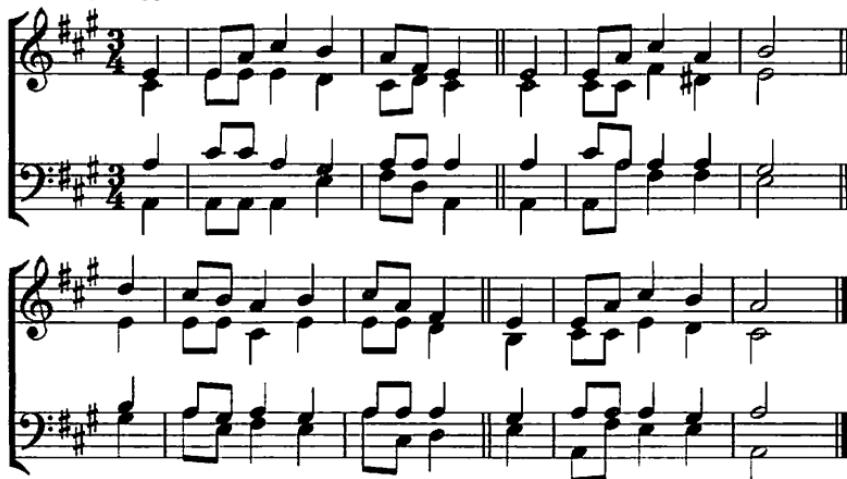
Lord is, bless - èd is the man that trust - eth in  
 Him. O taste taste and see how how gra - cious the  
 Lord is, bless - èd is the man  
 that trust - eth in Him.

PLAISTOW L.M.

 $\text{♩} = 76$ *Psalm 36*

- 1 High in the heavens, eternal God,  
Thy goodness in full glory shines;  
Thy truth shall break through every cloud  
That veils and darkens Thy designs.
- 2 For ever firm Thy justice stands  
As mountains their foundations keep;  
Wise are the wonders of Thy hands;  
Thy judgements are a mighty deep.
- 3 My God, how excellent Thy grace,  
Whence all our hope and comfort springs!  
The sons of Adam in distress  
Fly to the shadow of Thy wings.
- 4 Life, like a fountain rich and free,  
Springs from the presence of the Lord;  
And in Thy light our souls shall see  
The glories promised in Thy word.

EVAN C.M.

 $\text{♩} = 63$ *Psalm 37*

- 1 For evil-doers fret thou not  
Thyself unquietly,  
Nor do thou envy bear to those  
That work iniquity.
- 2 For even like unto the grass,  
Soon be cut down shall they;  
And, like the green and tender herb,  
They wither shall away.
- 3 Set thou thy trust upon the Lord,  
And be thou doing good;  
And so thou in the land shalt dwell,  
And verily have food.
- 4 Delight thyself in God; He'll give  
Thine heart's desire to thee.  
Thy way to God commit, Him trust,  
It bring to pass shall He.
- 5 And like unto the light, He shall  
Thy righteousness display;  
And He thy judgement shall bring forth  
Like noon-tide of the day.

QUEENS C.M.

♩ = 80

*Psalm 37*

- 1 Rest in the Lord, and patiently  
Wait for Him; do not fret  
For him who, prosp'ring in his way,  
Success in sin doth get.
- 2 Do thou from anger cease, and wrath  
See thou forsake also:  
Fret not thyself in any wise  
That evil thou shouldst do.
- 3 For those that evil doers are  
Shall be cut off and fall:  
But those that wait upon the Lord  
The earth inherit shall.
- 4 For yet a little while, and then  
The wicked shall not be;  
His place thou shalt consider well,  
But it thou shalt not see.
- 5 But by inheritance the earth  
The meek ones shall possess:  
They also shall delight themselves  
In an abundant peace.

FABER C.M.

 $J = 84$ *Psalm 40*

- 1 O blessèd is the man whose trust  
Upon the Lord relies;  
Respecting not the proud, nor such  
As turn aside to lies.
- 2 O Lord my God, full many are  
The wonders Thou hast done;  
Thy gracious thoughts towards us, far  
Above all thoughts are gone;
- 3 To do Thy will I take delight,  
O Thou my God that art;  
Yea, that most holy law of Thine  
I have within my heart.
- 4 Thy tender mercies, Lord, from me,  
O do Thou not restrain;  
Thy lovingkindness and Thy truth,  
May they my life maintain.

## 23

## THE PSALMS

MARTYRDOM C.M.

♩ = 84

*Psalm 42*

- 1 As pants the hart for cooling streams,  
When heated in the chase  
So longs my soul, O God, for Thee,  
And Thy refreshing grace.
- 2 For Thee, my God, the living God,  
My thirsty soul doth pine:  
O when shall I behold Thy face,  
Thou Majesty divine?
- 3 Why restless, why cast down, my soul?  
Hope still, and thou shalt sing  
The praise of Him who is thy God,  
Thy health's eternal spring.

## AS THE HART PANTETH

$\text{♩} = 92$   
*mp*

*Psalm 42*

As the hart pant- eth af - ter the wa - ter brooks, as the  
hart pant - eth af - ter the wa - ter brooks, so

cresc.

pant- eth my soul, so pant - eth my soul af-ter Thee, O

rall.

FINE

God, so pant eth my soul af - ter Thee, O God.

a tempo

mp

My soul thirst - eth, my soul thirst - eth, thirst - eth for

God, for the liv - ing God, for the liv - ing God.

*cresc.*

When shall I come, when shall I come and ap - pear be - fore

*rall.*

D.C.

God? When shall I come, when shall I come and ap-pear be-fore God?

ABRIDGE C.M.

♩ = 88

*Psalm 43*

- 1 O send Thy light forth and Thy truth;  
Let them be guides to me,  
And bring me to Thine holy hill—  
E'en where Thy dwellings be.
- 2 Then will I to God's altar go  
To God my chiefest joy  
Yea, God, my God, Thy name to praise  
My harp I will employ.
- 3 Why art thou then cast down, my soul?  
What should discourage thee?  
And why with vexing thoughts art thou  
Disquieted in me?
- 4 Still trust in God; for Him to praise  
Good cause I yet shall have;  
He of my count'nance is the health,  
My God that me doth save.

GERONTIUS C.M.

 $\text{♩} = 104$ *Psalm 46*

- 1 God is our refuge and our strength,  
In straits a present aid;  
Therefore, although the earth remove,  
We will not be afraid:
- 2 Though hills amidst the seas be cast;  
Though waters roaring make,  
And troubled be: yea, though the hills  
By swelling seas do shake.
- 3 A river is, whose streams make glad  
The city of our God;  
The holy place wherein the Lord  
Most high hath His abode.
- 4 God in the midst of her doth dwell,  
Nothing shall her remove;  
The Lord to her a helper will,  
And that right early, prove.

## MORNINGTON CHANT C.M.

 $\text{d} = 92$ 

The musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a time signature of 2/2. The music is divided into measures by vertical bar lines. The notes are represented by vertical stems with horizontal dashes or dots indicating pitch and duration. Measure 1 starts with a dotted half note in the bass, followed by eighth notes in pairs. Measures 2 and 3 show a similar pattern. Measures 4 and 5 begin with a bass note followed by a series of eighth notes. Measures 6 and 7 continue this pattern. Measures 8 and 9 conclude with a bass note followed by eighth notes.

*Psalm 46*

- 1 The heathen raged tu- | multuously,  
The kingdoms movèd were;  
The Lord God utter- | èd His voice,  
The earth did melt for fear.
- 2 Come, and behold what | wondrous works  
Have by the Lord been wrought;  
Come, see what deso- | lations dread  
He on the earth hath brought.
- 3 Unto the ends of | all the earth  
War into peace He turns:  
The bow He breaks, the | spear He cuts,  
In fire the chariot burns.
- 4 Be still, and know that | I am God:  
Among the heathen I  
Will be exalted; | I on earth  
Will be exalted high.

## CRY OUT AND SHOUT

*J = 110*

*Psalm 48*

Cry out and shout, thou in - ha - bi-tant of Zi - on, Cry out and shout, thou in - ha - bi-tant of Zi - on; For great is the Ho - ly One, for great is the Ho - ly One, For great is the Ho - ly One in the midst of thee. Beau - ti - ful for sit - u - a - tion, Beau - ti - ful for sit - u - a - tion, is Zi - on, is Zi - on, is Beau - ti - ful, is Zi - on, joy of the earth. Beau - ti - ful, is

O, beau-ti-ful, is Zi-on, beau-ti-ful is Zi-on, the  
 joy of the earth. Walk a-bout Zi-on, and go round a-  
 bout her; tell her tow'rs, tell her tow'rs.  
 Mark well her bul-warks con-si-der her pal-a-ces,  
 tell it to the gen-er-a-tions fol-low-ing thee.

Cry out and shout, cry out and shout, cry out and shout,  
*f* cry out and shout, thou in - ha - bi - tant of  
 Zi - on; for great is the Ho - ly One in the midst of thee.  
 Cry out and shout, Great is the Ho - ly One in the midst of thee.  
 Great is the Ho - ly One in the midst of thee.

FARRANT C.M.

 $\text{♩} = 76$ *Psalm 51*

- 1 After Thy loving kindness, Lord,  
Have mercy upon me:  
For Thy compassion great, blot out  
All mine iniquity.
- 2 Behold, Thou in the inward parts  
With truth delighted art:  
And wisdom Thou shalt make me know  
Within the hidden part.
- 3 Do Thou with hyssop sprinkle me,  
I shall be cleansèd so;  
Yea, wash Thou me, and then shall I  
Be whiter than the snow.
- 4 Of gladness and of joyfulness  
Make me to hear the voice;  
That so these very bones which Thou  
Hast broken may rejoice.

## THROUGHLY WASH ME

*Psalm 51*

$\text{♩} = 80$

Through - ly wash me, Through - ly wash me.

Wash me from all mine in - i - qui - ty. Wash me from all mine in - i - qui - ty, Wash me, Wash me from all mine in -

all mine in - i - qui - ty. Through - ly wash me, Through - ly

i - qui - ty.

Through - ly wash me from all my sins, And  
wash me. Through - ly wash me from all my sins, And  
Through - ly wash me from all my sins.

Through - ly wash me from all my sins, And

blot out all mine in - i - qui - ty;  
 And blot out all mine in - i - qui - ty;  
 blot out all mine in - i - qui - ty;

*p*  
 Cleanse Thou my heart from all my sins, Cleanse me,  
 heart from all my sins, Cleanse me,  
 heart from all my sins, Cleanse me  
 Cleanse Thou my heart from all my sins, from  
 Cleanse Thou my heart from all my sins, Cleanse me from  
 heart from all my sins, Cleanse me from

*mf*  
*p rall.*  
 all my sins. Cleanse me from all my sins.  
*pp*

## 31

## THE PSALMS

## CAST THY BURDEN UPON THE LORD

 $\text{d} = 52$ *Psalm 55*

The musical score consists of two staves of music in common time, key signature of three flats. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is divided into five systems by vertical bar lines.

**Lyrics:**

- Cast thy bur-den up - on the Lord, And He shall sus - tain thee.
- He ne - ver will suf - fer the right - eous to fall;
- He is at thy right hand. Thy mer - cy, Lord, is great;
- And far a - bove the heav'ns. Let
- none be made a - sham - èd, That wait up - on Thee.

DENFIELD C.M.

 $\text{♩} = 72$ *Psalm 57*

- 1 Be merciful to me, O God,  
Thy mercy unto me  
Do Thou extend; because my soul  
Doth put its trust in Thee:
- 2 Yea, in the shadow of Thy wings  
My refuge I will place,  
Until these sad calamities  
Do wholly overpass.
- 3 My cry I will cause to ascend  
Unto the Lord most high;  
To God, who doth all things for me  
Perform most perfectly.
- 4 O LORD, exalted be Thy name  
Above the heav'ns to stand:  
Do Thou Thy glory far advance  
Above both sea and land.

CREATOR GOD C.M.

 $\text{J} = 92$ 

## Psalm 63

- 1 Lord, Thee my God, I'll early seek:  
My soul doth thirst for Thee;  
My flesh longs in a dry parch'd land,  
Wherein no waters be.
- 2 That I Thy power may behold,  
And brightness of Thy face,  
My panting heart now yearns to stand  
Within Thy holy place.
- 3 Since better is Thy love than life,  
My lips Thee praise shall give:  
I in Thy name will lift my hands,  
And bless Thee while I live.
- 4 E'en as with marrow and with fat,  
My soul shall fillèd be:  
Then shall my mouth with joyful lips  
Sing praises unto Thee.

## THE RIGHTEOUS SHALL BE GLAD

 $\text{J} = 112$ 

Psalm 64

The right-eous shall be glad, be glad in the Lord, and shall trust in Him, shall trust in Him; and all the up-right in heart shall glory; and all the up-right in heart shall glory.

The right-eous shall be glad, be glad in the Lord, and shall trust in Him, shall trust in Him. Hal - le - lu -

jah, Hal - le - lu - jah. Praise ye the Lord.

## 35

## O THOU THAT HEAREST PRAYER

 $\text{J} = 96$ *Psalm 65*

O Thou that hear - est pray'r, O Thou that hear - est  
pray'r, un - to Thee, un - to Thee, un - to Thee shall all flesh  
come, un - to Thee, un - to Thee shall all flesh come.

*mp*

O Thou that hear - est pray'r, O Thou that hear - est  
 pray'r, un - to Thee, un - to Thee shall all flesh come. O  
 Thou that hear - est pray'r, un - to Thee un - to Thee shall  
 all flesh come; un - to Thee shall all flesh come.

*dim.*

## IF I REGARD INIQUITY IN MY HEART

*Psalm 66*

$\text{♩} = 72$   
*mp*

If I regard in - i - qui - ty in my heart, If  
I regard in - i - qui - ty in my heart, If  
I regard in - i - qui - ty in my heart, the  
Lord will not hear me, will not hear me;  
But ve - ri - ly God hath heard me, But ve - ri - ly God hath heard me,

He hath at-ten-ded to the voice, to the voice of my pray'r,

Bless-èd be God, Bless-èd be God, Bless-èd be God for His  
Bless-èd be God, Bless-èd be God, Bless-èd be God

Bless - èd be God for His  
*dim.*

mer-cy. Bless-èd be God, Bless-èd be God, Who hath not turned a -

way my pray'r, Nor His mer - cy from me. A - men.

## GOD BE MERCIFUL UNTO US

*J = 88*

*Psalm 67*

God be merciful unto us, and bless us, and

cause His face to shine upon us, that Thy

way may be known upon earth, Thy saving health a -

mong all na - tions. Let the peo - ple praise Thee, O

God, let all the peo - ple praise Thee, Let the peo - ple

cresc.

praise Thee, O God, let all the people praise Thee.

Oh, let the na-tions be glad, let the na-tions be glad, and

sing for joy, for Thou shalt judge the peo-ple

right-ly, and gov-ern the na-tions up - on earth.

Let the peo-people praise Thee, O God, let all the peo-ple

Musical score for Psalm 37, featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of two sharps. The lyrics are integrated into the musical lines. The first section of lyrics is "praise Thee, Let the peo - ple praise Thee, O". The second section begins with "cresc.", followed by "God, let all the peo - ple praise Thee." The music consists of eighth and sixteenth note patterns.

HEATHLANDS 77.77.77

= 92

*Psalm 67*

- 1 God of mercy, God of grace,  
Show the brightness of Thy face;  
Shine on Zion, Father, shine,  
Fill the world with light divine;  
And Thy saving health extend  
Unto earth's remotest end.
- 2 Let the people praise Thee, Lord;  
Be by all that live adored;  
Let the nations shout and sing  
Glory to their Saviour King;  
At Thy feet their tribute pay,  
And Thy holy Will obey.
- 3 Let the people praise Thee, Lord;  
Earth shall then her fruits afford;  
God to man His blessing give,  
Man to God devoted live;  
Sin and death from earth remove,  
God be all in all in love.

CLAREMONT C.M.

♩ = 104

*Psalm 72*

- 1 O Lord, Thy judgements give the king,  
His Son Thy righteousness;  
With right he shall Thy people judge,  
Thy poor with uprightness.
- 2 The just shall flourish in his days  
And prosper in his reign;  
He shall, while doth the moon endure,  
Abundant peace maintain.
- 3 His just and great dominion shall  
From sea to sea extend:  
It from the river shall reach forth  
Unto earth's utmost end.
- 4 For he the needy shall preserve  
When he to him doth call;  
The poor also, and him that hath  
No help of man at all.
- 5 His name for ever shall endure:  
Last like the sun it shall:  
Men shall be blessed in him, and blessed  
All nations shall him call.

STOCKTON C.M.

♩ = 80

*Psalm 80*

- 1 Turn us again, O Lord, our God,  
And upon us vouchsafe  
To make Thy countenance to shine,  
And so we shall be safe.
- 2 A vine from Egypt brought Thou hast,  
By Thine outstretchedèd hand;  
And Thou the heathen out didst cast,  
To plant it in their land.
- 3 But now burnt up it is with fire,  
It also is cut down;  
And from Thy land hath perishèd,  
Because Thy face doth frown.
- 4 O let Thy hand be still upon  
The man of Thy right hand;  
The Son of Man, whom for Thyself  
Thou madest strong to stand.
- 5 So henceforth we will not go back,  
Nor turn from Thee at all;  
O do Thou quicken us, and we  
Upon Thy name will call.

LEAMINGTON SPA C.M.

 $\text{♩} = 80$ 
*Psalm 84*

- 1 How lovely is Your dwelling-place,  
O Lord of hosts, to me;  
My thirsting soul longs eagerly  
Within Your courts to be.
- 2 Beside Your altars, Lord of all,  
The swallows find a nest;  
And blest are those who dwell with You  
And praise You without rest;
- 3 And happy those whose hearts are set  
Upon the pilgrim ways:  
You give them water when they thirst,  
Their guide through all their days.
- 4 How blest are they that in Your house  
Will ever give You praise:  
One day with You is better spent  
Than thousands in dark ways.
- 5 You, Lord, will hold back no good thing  
From those who justly live;  
To all who trust You, Lord of hosts  
You'll all Your blessings give.

BINCHESTER C.M.

 $\text{J} = 96$ *Psalms 85-86*

- 1 The Lord will come, and not be slow,  
His footsteps cannot err;  
Before Him righteousness shall go,  
His royal harbinger.
- 2 Truth from the earth, like to a flower,  
Shall bud and blossom then;  
And justice from her heavenly bower  
Look down on mortal men.
- 3 Arise, O God, judge Thou in might,  
This wicked world redress;  
For Thou art He who shall by right  
The nations all possess.
- 4 The nations all whom Thou hast made  
Shall come, and all shall frame  
To bow them low before Thee, Lord,  
And glorify Thy name.

## COMFORT THE SOUL OF THY SERVANT

 $\text{d} = 80$   
*mp**Psalm 86*

A musical score for 'Comfort the Soul of Thy Servant' from Psalm 86. The score consists of six staves of music for two voices. The top two staves are soprano voices, and the bottom four staves are bass voices. The music is in common time, with a key signature of one flat. The tempo is marked as  $d = 80$  and *mp*. The lyrics are integrated into the musical lines, with some words appearing above the staff and others below. The score includes various dynamics like *p*, *f*, and *mf*, and changes in key signatures, such as moving from  $B_\flat$  major to  $C$  major.

Com-fort, O Lord, the soul of Thy ser-vant;  
 Com -  
 for un - to Thee do I lift up my soul.  
 Com - fort the soul  
 Com - fort the soul, the soul of Thy ser-vant;  
 for un - to Thee do I lift up my soul. Com  
 Com - fort the soul, the soul of Thy ser - vant  
 Com-fort the soul,

for un - to Thee do I lift up my soul, do I  
 lift up my soul. Com-fort, O Lord, the soul of Thy  
 ser - vant; for un - to Thee do I lift up my  
 soul, do I lift up my soul.

## BLESSÈD ARE THE PEOPLE

 $\text{J} = 124$   
*mf**Psalm 89*

Bless-èd are the peo - ple that know the joy - ful sound,

Bless-èd are the peo - ple that know the joy - ful sound. They shall

walk, O Lord, in the light of Thy coun - te-nance, shall

walk, O Lord, in the light of Thy coun - te-nance.

In Thy name shall they re - joice all the day, and in Thy

A musical score for two voices, likely soprano and basso continuo, in G major (two sharps) and 2/4 time. The music consists of four staves. The top two staves are soprano parts, and the bottom two are basso continuo parts. The vocal parts have lyrics. The first staff has lyrics "right - eous - ness shall they be ex - alt - ed." The second staff begins with a dynamic *cresc.*. The third staff has lyrics "For the Lord is our de - fence, and the Ho - ly". The fourth staff has lyrics "One of Is - ra - el is our King." Measure lines connect the corresponding voices across the staves.

ST. MATTHEW D.C.M.

 $\text{J} = 106$ 

The musical score for Psalm 90 is composed of five staves of music. It features two voices: treble (soprano) and bass (alto). The music is set in common time with a key signature of one flat. The tempo is marked as  $\text{J} = 106$ . The score consists of five staves of music, each with a clef (G-clef for treble, F-clef for bass), a key signature, and a time signature. The music is divided into measures by vertical bar lines. The notes are represented by short horizontal strokes on the stems, indicating pitch and duration.

## Psalm 90

- 1 Lord, Thou hast been our dwelling place  
In generations all;  
Before Thou ever hadst brought forth  
The mountains great or small,  
Ere ever Thou hadst formed the earth,  
And all the world abroad—  
E'en Thou from everlasting art  
To everlasting, God.
- 2 O Lord, as our brief days have been  
Wherein we grief have had,  
And years wherein we ill have seen,  
So do Thou make us glad.  
Oh, let Thy work and power appear  
Thy servants' face before;  
And show unto their children dear  
Thy glory evermore.

ST. ANNE C.M.

♩ = 80

*Psalm 90*

- 1 O God, our help in ages past,  
Our hope for years to come,  
Our shelter from the stormy blast,  
And our eternal home.
- 2 Beneath the shadow of Thy Throne  
Thy saints have dwelt secure;  
Sufficient is Thine arm alone,  
And our defence is sure.
- 3 Before the hills in order stood,  
Or earth received her frame,  
From everlasting Thou art God,  
To endless years the same.
- 4 A thousand ages in Thy sight  
Are like an evening gone;  
Short as the watch that ends the night  
Before the rising sun.
- 5 Time, like an ever-rolling stream,  
Bears all its sons away;  
They fly forgotten, as a dream  
Dies at the opening day.
- 6 O God, our help in ages past,  
Our hope for years to come,  
Be Thou our guard while troubles last,  
And our eternal home.

MONTGOMERY L.M.

 $\text{J}=92$ *Psalm 93*

- 1 Jehovah reigns, He dwells in light,  
Girded with majesty and might;  
The world, created by His hands,  
Still on its firm foundation stands.
- 2 But ere this spacious world was made,  
Or had its first foundations laid,  
His throne eternal ages stood,  
Himself the ever-living God.
- 3 Like floods the angry nations rise  
And aim their rage against the skies.  
Vain floods, that aim their rage so high;  
At His rebuke the billows die.
- 4 For ever shall His Throne endure,  
His promise stand for ever sure;  
And everlasting holiness  
Become the dwelling of His grace.

## O WORSHIP THE LORD

*d = 92*

*Psalm 96*

*cresc.*

O wor - ship the Lord, O wor - ship the Lord, O

wor - ship the Lord in the beau - ty of ho - li-ness, the

beau - ty of ho - li-ness. Fear be-fore Him, all the earth,

fear be-fore Him, all the earth, Hon - our and ma - jes-ty

are be - fore Him, strength and beau - ty are in His

A musical score for two voices (Soprano and Bass) and piano. The music is in common time, key signature of one sharp (F#). The vocal parts are in 2/4 time. The piano part has a bass line and harmonic support. The lyrics are:

sanc - tu - a - ry. O wor - ship the Lord, O wor - ship the  
Lord, O wor - ship the Lord, O wor - ship the Lord in the  
beau - ty of ho - li ness, the beau - ty of ho - li - ness.

Performance markings include: *cresc.*, *f*, *dim.*, *rall.*

ROBINSON CHANT C.M.

 $\text{♩} = 92$ 
*Psalm 98*

- 1 O sing a new song | to the Lord,  
For wonders He hath done,  
His right hand and His | holy arm  
Him victory hath won.
- 2 The Lord God His sal- | vation great  
Hath causèd to be known;  
His justice in the | people's sight  
He openly hath shown.
- 3 He mindful of His | grace and truth  
To Israel's house hath been!  
And the salvation | of our God  
All ends of th' earth have seen.
- 4 Let all the earth un- | to the Lord  
Send forth a joyful noise;  
Lift up your voice a- | loud to Him,  
Sing praises and rejoice
- 5 Before the Lord; be- | cause He comes,  
To judge the earth comes He;  
He'll judge the world with | righteousness,  
His folk with equity.

OLD HUNDREDTH L.M.

 $\text{♩} = 84$ 
*Psalm 100*

- 1 All people that on earth do dwell,  
    Sing to the Lord with cheerful voice;  
    Him serve with joy, His praise forth tell,  
    Come ye before Him and rejoice.
- 2 Know that the Lord is God indeed,  
    Without our aid He did us make:  
    We are His flock, He doth us feed,  
    And for His sheep He doth us take.
- 3 O enter then His gates with praise,  
    Approach with thanks His courts unto:  
    Praise, laud, and bless His name always,  
    For it is seemly so to do.
- 4 For why? the Lord our God is good,  
    His mercy is for ever sure;  
    His truth at all times firmly stood,  
    And shall from age to age endure.

BRITISH L.M.

♩ = 92

*Psalm 102*

- 1 O Thou, Jehovah, shalt endure  
From change and all mutation free:  
And to all generations sure  
Shall Thy remembrance ever be.
- 2 Thou shalt arise, and mercy yet  
To chosen Zion shalt extend;  
The time to favour her is set:  
Her sorrows soon shall have an end.
- 3 Thy saints take pleasure in her stones,  
Her very dust to them is dear.  
All heathen lands and kingly thrones  
On earth Thy glorious Name shall fear.
- 4 God in His glory shall appear  
When Zion is rebuilt again.  
He shall regard and lend His ear  
Unto the humble prayer of men.
- 5 The needy's prayer He will not scorn;  
All times this shall be on record:  
And generations yet unborn  
Shall praise and magnify the Lord.

STRENGTH AND STAY 11.10.11.10

 $\text{J} = 100$ 

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The music is in G major (two sharps) and 4/4 time. The tempo is marked as J = 100. The score includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like forte and piano.

*Psalm 103*

- 1 Good is our God and full of kind compassion,  
Most slow to anger, plenteous in love;  
Rich is His grace to all that humbly seek Him,  
Boundless and endless as the heav'ns above.
- 2 His love is like a father's to his children,  
Tender and kind to all who fear His Name,  
For well He knows our weakness and our frailty,  
He knows that we are dust, He knows our frame.
- 3 We fade and die like flow'r's that grow in beauty,  
Like tender grass that soon will disappear;  
But evermore the love of God is changeless,  
Still shown to those who look to Him in fear.
- 4 High in the heavens His throne is fixed forever,  
His kingdom rules o'er all from pole to pole;  
Bless ye the Lord through all His wide dominion,  
Bless His most holy Name, O thou my soul.

BON ACCORD C.M.

 $\text{J} = 80$ *Psalm 104*

- 1 The glory of the mighty Lord  
Continue shall for aye:  
The Lord Jehovah shall rejoice  
In all His works alway.
- 2 I will sing to the Lord most high  
So long as I shall live:  
And while I being have shall I  
To my God praises give.
- 3 Of Him my meditation shall  
Sweet thoughts to me afford;  
And as for me, I will rejoice  
In God, my only Lord.
- 4 From earth let sinners be consumed,  
Let evil no more be.  
O thou my soul, bless thou the Lord;  
Praise to the Lord give ye.

BEDFORD C.M.

 $\text{♩} = 92$ 
*Psalm 106*

- 1 Give praise and thanks unto the Lord,  
For bountiful is He;  
His tender mercy doth endure  
Unto eternity.
- 2 God's mighty works who can express,  
Or show forth all His praise?  
Blessèd are they that judgement keep,  
And justly do always.
- 3 Remember me, Lord, with that love  
Which Thou to Thine dost bear;  
With Thy salvation, O my God,  
To visit me draw near:
- 4 That I Thy chosen's good may see,  
And in their joy rejoice;  
And may with Thine inheritance  
Exult with cheerful voice.
- 5 Blessed be Jehovah, Israel's God,  
To all eternity  
Let all the people say, 'Amen',  
Praise to the Lord give ye.

WARRINGTON L.M.

 $\text{♩} = 92$ *Psalm 110*

- 1 From Zion shall Thy rod proceed;  
The sword of judgement in Thy hand  
Shall make the hearts of rebels bleed,  
And bring the world to Thy command.
- 2 That day shall show Thy power is great  
When Jews shall flock with willing feet,  
And strangers crowd Thy temple gate  
Where holiness and beauty meet.
- 3 Oh blessèd hour! Oh glorious day!  
How great a vict'ry shall be Thine!  
When list'ning kingdoms shall obey,  
And bow before Thy power divine.

CAREY'S L.M.

♩ = 92

*Psalm 115*

- 1 Eternal God, Thou only just,  
Thou only gracious, wise, and true,  
Not unto us, who are but dust,  
But unto Thee is glory due.
- 2 The Lord we serve maintains His throne  
Above the clouds, beyond the sky;  
His will shall through the earth be done:  
He answers when His servants cry.
- 3 O Israel! make the Lord thy hope,  
Thy help, thy refuge, and thy rest;  
For He shall build thy ruins up;  
Yea, all His Israel shall be blest!
- 4 The dead praise not Thy goodness, Lord,  
Neither the silent in the grave;  
But all who live shall bless Thy word,  
And sound Thy mighty power to save.

## O PRAISE THE LORD, ALL YE NATIONS

 $\text{J} = 108$ *Psalm 117*

A musical score for four voices (SATB) and piano. The music is in common time, key signature is G major (two sharps). The vocal parts are arranged in two staves: soprano (top) and alto (bottom) on the top staff, and tenor (top) and bass (bottom) on the bottom staff. The piano part is on the left, indicated by a treble clef and bass clef. The lyrics are as follows:

O praise the Lord, all ye nations;  
 O praise the Lord, all ye nations;  
 praise Him, praise Him, all ye people;  
 praise Him, praise Him, all ye people.

*p*

For His mer - ci - ful kind - ness is great t'ward us; His

mer-ci - ful kind- ness is great t'ward us; and the truth of the

Lord en - dur - eth for ev - er; the truth of the Lord en -

dur - eth for ev - er. Praise ye the Lord.

*cresc.*

DUBLIN C.M.

 $\text{♩} = 88$ 

The musical score consists of three staves of music for two voices. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). The key signature is one sharp (G major). The music features eighth-note patterns with various rests and dynamic markings like 'p' (piano) and 'f' (forte). The vocal parts are separated by a vertical bar line in the middle of each measure.

*Psalm 119*

- 1 Blessed are they that undefiled  
And straight are in Thy way;  
Who in the Lord's most holy law  
Do walk, and do not stray.
- 2 Blessed are they who to observe  
His statutes are inclined;  
And who do seek the living God  
With their whole heart and mind.
- 3 Such in His ways do walk, and they  
Do no iniquity.  
Thou hast commanded us to keep  
Thy precepts carefully.
- 4 Oh that Thy statutes to observe  
Thou wouldest my ways direct!  
Then shall I not be shamed, when I  
Thy precepts all respect.

WILTSHIRE C.M.

 $\text{♩} = 84$ 
*Psalm 119*

- 1 O how love I Thy law, it is  
My study all the day;  
It makes me wiser than my foes,  
And keeps me in Thy way.
- 2 How sweet unto my taste, O Lord,  
Are all Thy words of truth!  
Yea, I do find them sweeter far  
Than honey to my mouth.
- 3 I through Thy precepts, that are pure,  
Do understanding get;  
I therefore ev'ry way that's false  
With all my heart do hate.
- 4 Thy word is to my feet a lamp,  
And to my path a light;  
I promised have, and will perform,  
To keep Thy judgements right.

## SHEFFIELD C.M.

♩ = 76

*Psalm 121*

- 1 Though to the hills I lift mine eyes,  
From whence doth come mine aid?  
My safety cometh from the Lord  
Who heav'n and earth hath made.
- 2 Thy foot He'll not let slide, nor will  
He slumber that thee keeps:  
Behold, He that keeps Israel,  
He slumbers not nor sleeps.
- 3 The Lord thee keeps, the Lord thy shade  
On thy right hand doth stay;  
The moon by night thee shall not smite,  
Nor yet the sun by day.
- 4 The Lord shall keep thy soul: He shall  
Preserve thee from all ill;  
Henceforth thy going out and in  
God keep for ever will.

## PRAY FOR THE PEACE OF JERUSALEM

 $\text{♩} = 54$ *mp**Psalm 122*

Pray for the peace of Je - ru - sa - lem; they shall pros - per that

*dim.*

love thee. Peace be with - in thy

Peace be with - in, with - in thy

in, with - in cresc.

walls, with - in thy walls, and pros - per - i - ty with - in thy

Peace be with - in

walls, with - in

1. 2. *f* dim.

pa - la - ces. ces. Hal - le - lu - jah, Hal - le - lu - jah.

## ALL THEY WHO IN THE LORD CONFIDE

 $\text{J} = 100$ *Psalm 125*

The musical score consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat, and the time signature is common time (indicated by '4'). The tempo is marked as J = 100. The title 'ALL THEY WHO IN THE LORD CONFIDE' is at the top, followed by 'Psalm 125'. The lyrics are integrated into the musical lines, with some words appearing above the staff and others below. The score concludes with a double bar line and a repeat sign.

All they who in the Lord con-fide shall as Mount Zi- on be; Firm  
 as a rock shall they a - bide, to all e- ter - ni - ty. All  
 they who in the Lord con-fide shall as Mount Zi- on be; Firm  
 as a rock  
 Firm as a rock they shall a - bide, To all e- ter - ni - ty  
 Firm as a rock

$\text{♩} = 60$

*mp* As round a - bout Je - ru - sa - lem, the

As round a - bout Je - ru - salem, as round a bout Je - ru - sa - lem, the

tow'r - ing tow'r - ing moun - tains stand,

tow'r ing moun tains, tow'r ing moun tains, tow'r ing moun tains stand, So

rall.

shall the Lord en - cir - cle them, and hold them in His hand.

$\text{♩} = 66$

Do good, O Lord do good to those who put their trust in

Thee; Who in Thy sha - dow find re - pose, and

e - vil coun - sels flee, and e - vil coun - sels flee.

*rall.*

$\text{= 86}$

*f* Oh, let Je - ho - vah be a - dored,

Oh, let Je - ho - vah be a -

Oh, let Je - ho - vah be a - dored

Oh, let Je - ho - vah be a -

*P*

dored, Let peace, sweet peace, let peace on Is - rael be, And

dored.

*a tempo*

loud ho - san - nas to the Lord, sound through e - ter - ni - ty, sound  
through e - ter - ni - ty, sound through e - ter - ni - ty.

## OUT OF THE DEPTHS

 $\text{♩} = 76$ *Psalm 130*

A musical score for three voices (SATB) in common time. The key signature changes between G major, F major, and C major. The tempo is marked as  $\text{♩} = 76$ . The score consists of three staves, each with a different vocal range. The lyrics are as follows:

Out of the depths have I cried un - to Thee, have I  
 cried un - to Thee, O Lord. Lord, hear my voice; Let Thine  
 ears be at - ten - tive to the voice of my sup - pli - ca - tions.

If Thou, Lord, should - est mark in - i - qui - ties, O  
 Lord, who shall stand? O Lord, who, who shall stand?

$\text{♩} = 80$

*f*

But there is for - give - ness, for - give - ness with Thee;

But there is for - give - ness, for - give - ness with Thee, that

Thou may - est be fear - èd, that Thou may - est be fear - èd,

But there is for - give - ness, for - give - ness with Thee, that

Thou may - est be fear - èd, that Thou may - est be fear - èd.

*dim.*

MAGNUS C.M.

♩ = 92

*Psalm 132*

- 1 The Lord in truth to David sware,  
    He will not turn therefrom,  
    'I will bring forth a king from thee  
        And set him on thy throne'.
- 2 For God hath chosen Zion; He  
    Hath there desired to dwell;  
    'This is my rest, here I will stay,  
        For I do like it well.'
- 3 'Her food I'll greatly bless; her poor  
    With bread will satisfy;  
    Her priests I'll with salvation clothe,  
        Her saints shall shout for joy.'
- 4 'And there I will bless David's house  
    With many a royal son;  
    I have ordained a lamp for him,  
        For mine anointed one.'
- 5 'As with a garment I will clothe  
    His enemies with shame;  
    His kingdom, though, shall flourish and  
        Bring honour to his name.'

BELMONT C.M.

♩ = 84

The musical score for Psalm 133 is composed of three staves of music for piano. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. All staves are in common time (indicated by 'C') and have a key signature of one sharp (F#). The music consists of measures of various lengths, separated by vertical bar lines. Notes are represented by short vertical strokes or stems, with some having horizontal dashes or dots indicating pitch. Rests are shown as empty spaces on the staff. Dynamic markings like 'p' (piano) and 'f' (forte) are placed above or below the staff. The tempo is marked as ♩ = 84.

*Psalm 133*

- 1 Behold, how good a thing it is,  
And how becoming well,  
Together such as brethren are  
In unity to dwell.
- 2 Like precious ointment on the head  
That down the beard did flow,  
E'en Aaron's beard, and to the skirts  
Did of his garments go.
- 3 As Hermon's dew, the dew that doth  
On Zion's hill descend;  
For there the blessing God commands.  
Life that shall never end.

## SEARCH ME, O GOD

 $\text{d} = 72$ *Psalm 139**cresc.*

Search me, O God, and know my heart; try me, and know

my thoughts; And see if there be an - y wick - ed way

in me, and lead me in the way, in the way ev - er - last-ing and

lead me in the way, in the way ev - er - last-ing. A - men.

## SACRED STREAMS L.M.

 $\text{♩} = 84$ 
*Psalm 139*

- 1 Where can we hide, or whither fly,  
Lord, to escape Thy piercing eye?  
With Thee there is not day and night,  
But darkness shineth as the light.
- 2 Where'er we go, whate'er pursue,  
Our ways are open to Thy view;  
Our motives read, our thoughts explored,  
Our hearts revealed to Thee, the Lord.
- 3 Awake, asleep, where none intrude,  
Or midst the thronging multitude,  
In every land, on every sea,  
We are surrounded still by Thee.
- 4 Search us, O God, and know each heart;  
With every idol bid us part;  
Help us to keep Thy holy ways,  
And live to utter forth Thy praise.

## I WILL EXTOL THEE

 $\text{d.} = 54$ *Psalm 145*

Sheet music for two voices (Soprano and Bass) and piano. The key signature is one sharp (F#). The time signature starts at 2/4. The vocal parts enter on the second measure. The piano accompaniment consists of eighth-note chords.

I will ex - tol Thee, my God, O King, I will ex - tol Thee, my

Sheet music for two voices (Soprano and Bass) and piano. The key signature is one sharp (F#). The time signature changes to 3/4. The vocal parts enter on the second measure. The piano accompaniment consists of eighth-note chords.

God, O King, And I will bless Thy name for ev - er and

Sheet music for two voices (Soprano and Bass) and piano. The key signature is one sharp (F#). The time signature changes to 2/4. The vocal parts enter on the second measure. The piano accompaniment consists of eighth-note chords.

ev - er, and I will bless Thy name for

Sheet music for two voices (Soprano and Bass) and piano. The key signature is one sharp (F#). The time signature changes to 2/4. The vocal parts enter on the second measure. The piano accompaniment consists of eighth-note chords. The dynamic is ff (fortissimo).

ev - er and ev - er. Ev - 'ry day I will

bless Thee, and I will praise Thy name for  
 Ev - 'ry day I will bless Thee, and I will  
 bless Thee, and I will praise Thy name for  
 ev-er and ev - - er. *mp*  
 praise Thy name for ev-er and ev - er. Great is the  
 ev-er and ev - - er.

*cresc.* *f* *dim.*  
 Lord, and great - ly to be prais - ed  
 Lord, and great-ly to be prais - - - - - ed

*p* *rall.*  
 and His great - ness is un - search - a - ble.

MELCOMBE L.M.

 $\text{♩} = 88$ *Psalm 145*

- 1 O Lord, Thou art my God and King,  
Thee will I magnify and praise;  
I will Thee bless, and gladly sing  
Unto Thy holy name always.
- 2 Each day I rise I will Thee bless,  
And praise Thy name time without end:  
Much to be praised, and great God is;  
His greatness none can comprehend.
- 3 Each generation shall extol,  
Thy works to those of latter days,  
Thy glorious honour I will tell,  
Thy majesty, Thy mighty ways.
- 4 Thy wondrous works I will record:  
By men the might shall be extolled  
Of all Thy dreadful acts, O Lord,  
And I Thy greatness will unfold.
- 5 They utter shall abundantly  
The mem'ry of Thy goodness great;  
And shall sing praises cheerfully  
Whilst they Thy righteousness relate.

WAREHAM L.M.

♩ = 84

*Psalm 145*

- 1 The Lord our God most gracious is,  
Compassion He delights to show;  
In mercy He is plenteous,  
But unto wrath and anger slow.
- 2 Good unto all men is the Lord;  
O'er all His works His mercy is.  
Thy works all praise to Thee afford;  
Thy saints, O Lord, Thy name shall bless.
- 3 The glory of Thy kingdom show  
Shall they, and of Thy power tell;  
That so men's sons His deeds may know  
His kingdom's grace that doth excel.
- 4 Thy kingdom hath no end at all,  
It doth through ages all remain;  
The Lord upholdeth all that fall,  
The cast down raiseth up again.

DUKE STREET L.M.

 $\text{♩} = 63$ 
*Psalm 145*

- 1 The eyes of all things, Lord, attend,  
And on Thee wait, that here do live;  
And Thou, in season due, dost send  
Sufficient food them to relieve.
- 2 Yea, Thou Thine hand dost open wide  
And every thing dost satisfy  
That lives, and doth on earth abide,  
Of Thy great liberality.
- 3 The Lord is just in all His ways,  
And holy in His works each one;  
He's near to all that do Him praise,  
And call in truth on Him alone.
- 4 God will the just desire fulfil  
Of such as do Him serve and fear;  
Their cry regard and hear He will,  
And in the time of need be near.

## HALLELUJAH 77.77.D

 $\text{♩} = 104$ 

The musical score consists of four staves of music in 4/4 time. The top two staves are in treble clef, and the bottom two are in bass clef. The music is divided into four measures by vertical bar lines, with a double bar line and repeat dots indicating a repeat section after the third measure. The tempo is marked as  $\text{♩} = 104$ . The notation includes various note values such as eighth and sixteenth notes, and rests. The key signature changes from one staff to another, with some staves showing sharps or flats.

*Psalm 148*

- 1 Hallelujah! Yahweh's name  
From the heavens aloud proclaim!  
In the heights of glory raise  
Shouts of triumph to His praise.  
All His angels, praise your King;  
All His hosts with gladness sing;  
Sun and moon and stars of light  
In your Maker's praise unite.
- 2 Heaven of heav'ns! ye clouds that move  
O'er the heavens, declare His love;  
God commanded, forth ye came!  
Evermore extol His name,  
And ye shall for ever be  
Sure and firm in His decree!  
Who can change His sov'reign word?  
Heav'ns and earth, extol your Lord.
- 3 Tow'ring cedars, fruitful trees,  
Bear His name on ev'ry breeze!  
Cattle, birds, and creeping things;  
All ye nations, princes, kings!  
Ev'ry ruler, ev'ry one—  
Aged, youthful, sire and son,  
Maids and children—voices raise  
In your great Creator's praise!
- 4 Hallelujah! Yahweh's name,  
Let all earth and heav'n acclaim.  
God exalted is alone,  
God! extolled by ev'ry one;  
Glory, earth and heav'n above;  
Yahweh is the God of love!  
He His people's horn doth raise;  
Join all voices in His praise!

DARWALL'S 148th 66.66.4.8.4

 $\text{J} = 100$ 
*Psalm 148*

- 1 Ye boundless realms of joy,  
Exalt your Maker's fame,  
His praise your song employ  
Above the starry frame;  
Your voices raise,  
Ye hosts in light, lift up your  
might  
To sing His praise.
- 2 Let all of royal birth,  
With those of humbler frame,  
And judges of the earth,  
His matchless praise proclaim.  
In this design  
Let youths with maids, and hoary  
heads  
With children join.
- 3 His chosen saints to grace,  
He sets them up on high,  
And favours Israel's race,  
Who still to Him are nigh;  
O therefore raise  
Your grateful voice, and still  
rejoice  
The Lord to praise.

## O PRAISE GOD IN HIS HOLINESS

*Psalm 150*

$\text{♩} = 106$

O praise God in His ho - li - ness: praise Him in the  
fir - ma - ment of His pow'r: praise Him in His no - ble acts,  
praise Him in His no - ble acts: praise Him ac - cord - ing to His  
ex - cel - lent great - ness: praise Him in the sound of the  
trum - pet: praise Him up - on the lute and harp:

Music score for Psalm 140, featuring two staves of music with lyrics. The lyrics are:

praise Him in the cym - bals and dan - ces: praise Him up -  
on the strings and pipe. Let ev - ry - thing  
that hath breath praise the Lord. Lord.

The score includes dynamics such as *ff* (fortissimo) and *p* (pianissimo). The key signature is one sharp (F#), and the time signature is common time (indicated by a 'C'). The vocal parts are written in soprano and bass clef.

LAUDATE DOMINUM 5555.6565

 $\text{♩} = 96$ 

Music score for Psalm 140, featuring two staves of music. The score consists of two staves, likely for a two-part setting (e.g., soprano and alto or alto and bass). The key signature is one sharp (F#), and the time signature is common time (indicated by a 'C'). The tempo is marked as  $\text{♩} = 96$ .

*Psalm 150*

- 1 O praise ye the Lord!  
Praise Him in the height;  
Rejoice in His word,  
Ye angels of light;  
Ye heavens adore Him  
By whom ye were made,  
And worship before Him,  
In brightness arrayed.
- 2 O praise ye the Lord!  
Praise Him upon earth  
In tuneful accord,  
Ye sons of new birth;  
Praise Him who hath brought you  
His grace from above,  
Praise Him who hath taught you  
To sing of His love.

- 3 O praise ye the Lord!  
All things that give sound;  
Each jubilant chord  
Re-echo around;  
Loud organs, His glory  
Forth tell in deep tone,  
And, sweet harp, the story  
Of what He hath done.
- 4 O praise ye the Lord!  
Thanksgiving and song  
To Him be outpoured  
All ages along:  
For love in creation,  
For Eden restored,  
For grace of salvation,  
O praise ye the Lord!

## 76

## GOD: PRAISE

LASST UNS ERFREUEN 88.44.88 and Hallelujahs

 $d = 66$   
Unison

The musical score consists of four systems of music, each with two staves. The key signature is one flat (B-flat). The time signature is 3/8 throughout. The tempo is indicated as  $d = 66$ .

- System 1:** Labeled "Unison". The top staff has a bass clef, and the bottom staff has a treble clef. The music consists of eighth-note patterns.
- System 2:** Labeled "Harmony". The top staff has a bass clef, and the bottom staff has a treble clef. The music consists of eighth-note patterns.
- System 3:** Labeled "Unison". The top staff has a bass clef, and the bottom staff has a treble clef. The music consists of eighth-note patterns.
- System 4:** Labeled "Harmony". The top staff has a bass clef, and the bottom staff has a treble clef. The music consists of eighth-note patterns.

Music: Arr. RALPH VAUGHN WILLIAMS (1872-1958) from *The English Hymnal*  
by permission of Oxford University Press



- 1 All creatures of our God and King,  
Lift up your voice and with us sing  
*Hallelujah, Hallelujah!*  
Thou burning sun with golden beam,  
Thou silver moon with softer gleam,  
*O praise Him, O praise Him,*  
*Hallelujah, Hallelujah, Hallelujah!*
- 2 Thou rushing wind that art so strong,  
Ye clouds that sail in heaven along,  
*O praise Him, Hallelujah!*  
Thou rising morn, in praise rejoice,  
Ye lights of evening, find a voice:  
*O praise Him, O praise Him,*  
*Hallelujah, Hallelujah, Hallelujah!*
- 3 Thou flowing water, pure and clear,  
Make music for thy Lord to hear,  
*Hallelujah, Hallelujah!*  
Thou fire so masterful and bright,  
That givest man both warmth and light:  
*O praise Him, O praise Him,*  
*Hallelujah, Hallelujah, Hallelujah!*
- 4 Thou bounteous earth, which day by day  
Unfoldest blessings on our way,  
*O praise Him, Hallelujah!*  
The flowers and fruits that in thee grow,  
Let them His glory also show:  
*O praise Him, O praise Him,*  
*Hallelujah, Hallelujah, Hallelujah!*
- 5 And all ye men of tender heart,  
Forgiving others, take your part,  
*O sing ye, Hallelujah!*  
Ye who long pain and sorrow bear,  
Praise God and on Him cast your care:  
*O praise Him, O praise Him,*  
*Hallelujah, Hallelujah, Hallelujah!*

CANADA L.M.

♩ = 92

The musical score consists of six systems of music, each starting with a forte dynamic. The music is written for two staves in G clef, 3/4 time, and B-flat key signature. Measures include various note values such as eighth and sixteenth notes, with several measures featuring grace notes and slurs. The music is divided into systems by vertical bar lines.

- 1 All-pow'rful, self-existent God,  
Who all creation dost sustain!  
Thou wast, and art, and art to come,  
And everlasting is Thy reign,  
And everlasting is Thy reign.
- 2 Fixed and eternal as Thy days,  
Each glorious attribute divine  
Through ages infinite shall still  
With undiminished lustre shine,  
With undiminished lustre shine.
- 3 Fountain of being! Source of good!  
Immutable dost Thou remain;  
Nor can the shadow of a change  
Obscure the glories of Thy reign,  
Obscure the glories of Thy reign.
- 4 Earth might with all her powers dissolve,  
If such the great Creator's will;  
But Thou for ever art the same—  
And Yahweh Thy memorial still.  
And Yahweh Thy memorial still.

## AMEN. BLESSING AND GLORY

*d = 76 f*

A - men. Bless - ing and glo - ry, and

wis - dom and thanks - giv - ing, and hon - our, and pow'r, and

might, be un - to our God

for ev - er and ev - er.

Bless - ing and glo - ry, and wis - dom, and thanks - giv - ing, and

Musical score for two voices (Soprano and Bass) and piano. The score consists of three staves. The top staff has a treble clef, the bottom staff has a bass clef, and the piano staff has a bass clef. The key signature is one flat. The music is in common time.

The lyrics are:

hon - our, and pow'r, and might, be  
un - to our God for ev - er and  
ev - er. A - men.

Performance instructions include:

- rall.* (Rallentando) over the first measure.
- dim.* (Diminuendo) over the second measure.
- p* (Pianissimo) over the third measure.

LAUS DEO (Redhead 46) 87.87

♩ = 96

The musical score consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in G major (indicated by a sharp sign) and common time (indicated by a 'C'). The music features a repeating eighth-note pattern with occasional sixteenth-note grace notes.

- 1 Bright the vision that delighted  
Once the sight of Judah's seer;  
Sweet the countless tongues united  
To entrance the prophet's ear.
- 2 Round the Lord in glory seated,  
Cherubim and seraphim  
Filled His temple, and repeated  
Each to each th'alternate hymn:
- 3 "Lord, Thy glory fills the heaven;  
Earth is with its fullness stored;  
Unto Thee be glory given,  
Holy, holy, holy, Lord."
- 4 Heaven is still with glory ringing,  
Earth takes up the angels' cry,  
"Holy, holy, holy", singing,  
"Lord of hosts, the Lord most high."

## SUBMISSION L.M.

$\text{♩} = 76$

- 1 Father and Friend, Thy light, Thy love  
Beaming through all Thy works we see;  
Thy glory gilds the heavens above,  
And all the earth is full of Thee.
- 2 Thy voice we hear—Thy presence feel,  
Whilst Thou, too pure for mortal sight,  
Involved in clouds invisible,  
Reignest the Lord of life and light.
- 3 We know not in what hallowed part  
Of heav'n's expanse Thy throne may be;  
But this we know, that where Thou art  
Strength, wisdom, goodness, dwell with Thee.
- 4 Thy children shall not faint nor fear,  
Sustained by this assuring thought—  
Since Thou, their God, art everywhere,  
They cannot be where Thou art not.

BENEDICTION 87.87.87

♩ = 96

Musical score for organ or piano, featuring two staves of music in G major (two sharps) and common time. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of six measures, each starting with a quarter note followed by eighth-note patterns.

- 1 Everlasting, changing never!  
    Of one strength, no more, no less:  
Thou, almighty for ever—  
    All the same Thy holiness:  
    God eternal, God eternal,  
    All things, all dost Thou possess.
- 2 We poor weak ones, once poor sinners,  
    Would not in our weakness stay;  
We, the low ones, would be winners  
    Of the bright and living way,  
    Which ascending, which ascending  
Leads in Christ to perfect day.
- 3 Nearer to Thee would we venture,  
    Of Thy truth more largely take;  
Upon life diviner enter,  
    Into day more glorious break—  
    Life eternal! life eternal!  
    Which Thy word by Jesus spake.

RICHMOND C.M.

 $\text{♩} = 96$ 

The musical score is composed of five staves of music. The top two staves are in treble clef, G major (two sharps), and common time. The bottom three staves are in bass clef, F major (one sharp), and common time. The music consists of various note heads, stems, and rests, with some notes connected by horizontal lines. Measure numbers are present at the beginning of each staff.

- 1 Fill Thou my life, O Lord, my God,  
In every part with praise,  
That my whole being may proclaim  
Thy being and Thy ways.
- 2 Not for the lip of praise alone,  
Nor e'en the praising heart  
I ask, but for a life made up  
Of praise in every part.
- 3 Praise in the common things of life,  
In goings out and in;  
Praise in each duty and each deed,  
However small and mean.
- 4 Fill every part of me with praise,  
Let all my being speak  
Of Thee, and of Thy love, O Lord,  
Poor though I be, and weak.
- 5 So shalt Thou, Lord, from me, e'en me,  
Receive the glory due;  
And even now shall I begin  
The song for ever new.
- 6 So shall no part of day or night  
From sacredness be free;  
But all my life in every step  
Be fellowship with Thee.

DOXOLOGY 66.64.D

$\text{J} = 92$

- 1 Glory and blessing be  
Ever ascribed to Thee,  
Uncreate unity,  
Father of all:  
Angelic spirits bright  
Gaze on Thy living light—  
Veiled from our mortal sight—  
And prostrate fall.
- 2 Strength, honour, majesty,  
Ever besemeth Thee,  
Uncreate unity,  
Fountain of life:  
Mighty of mighties, Thou,  
From Thee all blessings flow,  
To all—above—below,  
Healer of strife.
- 3 Source of salvation free,  
Word of infinity,  
Uncreate unity,  
Author of peace:  
Thy grace and truth became  
Flesh for a saving name,  
Jehovah Elohim,  
Never to cease.
- 4 Holy of holies, we  
Worship and bow the knee,  
Uncreate Unity,  
Spirit divine:  
Ancient of endless days,  
Remember Zion's ways,  
And for her children's praise  
Arise and shine.

*In conclusion only*

The musical score is composed of four systems of music, each consisting of two staves: a treble staff on top and a bass staff on the bottom. The key signature is G major (no sharps or flats). The time signature is 4/4 throughout. The music features various note values including eighth and sixteenth notes, and rests. The bass staff provides harmonic support with sustained notes and chords.

*(In conclusion only)*

Glory to the Father be  
 By the Son's supremacy  
 In the Spirit's mystery:  
 Hallelujah! yea, Amen,  
 Hallelujah! yea, Amen,  
 Hallelujah! Hallelujah!  
 Yea, Amen.  
 Hallelujah! yea, Amen.

THEODORIC 6.6.6.6.5.5.6.6

$\text{♩} = 132$   
Unison

Introduction - - - - -

The musical score consists of five systems of music. The first system starts with a treble clef and a 4/4 time signature, followed by a bass clef and a 2/4 time signature. The second system begins with a treble clef and a 2/4 time signature. The third system begins with a treble clef and a 4/4 time signature. The fourth system begins with a bass clef and a 4/4 time signature. The fifth system begins with a treble clef and a 2/4 time signature. The score includes a tempo marking of  $\text{♩} = 132$  and a key signature of unison. An "Introduction" is indicated by a dash followed by a dotted line.

- 1 God is love: His the care,  
Tending each, everywhere.  
God is love—all is there!  
Jesus came to show Him,  
That mankind might know Him:

*Sing aloud, loud, loud!  
Sing aloud, loud, loud!  
God is good! God is truth!  
God is beauty! Praise Him!*

- 2 Jesus lived here for men,  
Strove and died, rose again,  
Rules our hearts, now as then;  
For he came to save us  
By the truth he gave us:

*Sing aloud, loud, loud!  
Sing aloud, loud, loud!  
God is good! God is truth!  
God is beauty! Praise Him!*

- 3 To our Lord praise we sing—  
Light and Life, Friend and King,  
For he came love to bring,  
Pattern for our duty,  
Showing God in beauty:

*Sing aloud, loud, loud!  
Sing aloud, loud, loud!  
God is good! God is truth!  
God is beauty! Praise Him!*

## 85

GOD: PRAISE

DIVINE AID 85.85.D

♩ = 108

A musical score for organ, consisting of four systems of music. Each system is in common time (indicated by a '4'). The top staff is in G major (indicated by a G clef) and the bottom staff is in C major (indicated by a C clef). The key signature changes between systems. The first system starts in G major with no sharps or flats. The second system starts in F# major (one sharp) and ends in E major (no sharps or flats). The third system starts in E major (no sharps or flats) and ends in D major (one sharp). The fourth system starts in D major (one sharp) and ends in C major (no sharps or flats). The tempo is marked as ♩ = 108. The organ part is indicated by the label 'Org.' appearing below the bottom staff in each system.

- 1 God who cheered the faithful Joseph  
In his lone distress;  
He who bade the shepherd Moses  
Leave the wilderness,  
Summon Israel from the darkness  
Of Egyptian night—  
He by Moses freed His people  
With a hand of might.
- 2 God who led His chosen people  
O'er the Red Sea road,  
Through the wilds and over Jordan  
To their blest abode,  
Scattered them although He loved them—  
He will draw them yet,  
For His promise to their fathers  
He will not forget.
- 3 God who gave for love of mortals  
His beloved Son,  
And received him to His heaven  
With the conflict won—  
God has given us His promise:  
Christ will come to reign  
O'er His happy ransomed people  
In their land again.

LOVE DIVINE 87.87

♩ = 88

- 1 God of Glory, Truth and Splendour  
Far exceeding time or space;  
God of Mercy, kind and tender,  
Shine on us in Jesus' face.
- 2 God of Grace whose New Creation  
Centres in our Living Lord:  
Thanks we give for our Salvation,  
Promised through Your living Word.
- 3 God of Love, all loves transcending,  
Sealed in Christ Your precious Son;  
Praises now will have no ending  
When You gather all in one.

INNOCENTS 77.77

♩ = 96

The musical score for "INNOCENTS" is presented in two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in G major (one sharp) and common time (indicated by a quarter note). The music consists of eighth-note patterns and rests, separated by vertical bar lines.

- 1 Hallelujah! raise, oh raise  
To our God the song of praise;  
All His servants join to sing  
Loud the praises of our King.
- 2 Blessèd be for evermore  
That dread Name which we adore;  
Round the world His praise be sung  
Through all lands, in every tongue.
- 3 O'er all nations God alone,  
Higher than the heav'ns His throne;  
Who is like to God Most High,  
Infinite in majesty?
- 4 Yet to view the heav'ns He bends,  
Yea, to earth He condescends;  
Passing by the rich and great  
For the low and desolate.
- 5 He can raise the poor to stand  
With the princes of the land;  
Wealth upon the needy shower,  
Set the meanest high in power.
- 6 He the broken spirit cheers  
Turns to joy the mourner's tears;  
Such the wonder of His ways:  
Praise His name—for ever praise.

GREAT IS THY FAITHFULNESS 11.10.11.10

 $\text{♩} = 96$ 

and refrain

- 1 Great is Thy faithfulness, O God my Father,  
     There is no shadow of turning with Thee;  
     Thou changest not, Thy compassions they fail not;  
     As Thou hast been Thou for ever wilt be:  
         *Refrain\**
- 2 Summer and winter, and springtime and harvest,  
     Sun, moon and stars in their courses above,  
     Join with all nature in manifold witness  
     To Thy great faithfulness, mercy and love:  
         *Refrain\**
- 3 Pardon for sin and a peace that endureth,  
     Thine own dear presence to cheer and to guide;  
     Strength for today and bright hope for tomorrow,  
     Blessings all mine, with ten thousand beside!  
         *Refrain*

\*The refrain may be sung after each verse, or after the 3rd verse only.

**Refrain**

Great is Thy faith - ful - ness! Great is Thy faith - ful - ness!

Mor - ning by mor - ning new mer - cies I see;

All I have need - ed Thy hand has pro - vi - ded,

Great is Thy faith - ful - ness, Lord, un - to me.

*Music:* WILLIAM M RUNYAN (1870-1957)  
*Words:* THOMAS O. CHISHOLM (1866-1960)

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ABBOT'S LEIGH 87.87.D

 $\text{J} = 104$ 

The musical score consists of six staves of music. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature is one sharp (G major). The time signature is 3/4 throughout. The music features various note values including eighth and sixteenth notes, with several grace notes indicated by small dots before main notes. Measure lines divide the music into measures, and repeat signs with endings are used to structure the piece.



- 1 Hallelujah, God be honoured:  
True and righteous all His ways;  
Praise our God, all ye that fear Him,  
Praise the Lord, His servants, praise.  
Come, ye saints, with joy and gladness  
For the marriage feast prepare;  
Purged from all their sins, the blessed  
Robes of righteousness shall wear.
- 2 Coming down to earth from heaven  
New Jerusalem we see:  
God shall dwell with man for ever,  
His own people they shall be.  
God shall wipe away all sorrow,  
Former things will pass away,  
Lit for ever by God's presence,  
Earth shall glow in endless day.
- 3 Come, Lord Jesus, come now quickly:  
Open soon the Book of Life:  
Bring thy judgements, and thy blessings;  
End the years of tears and strife.  
Worthy is the Lamb that liveth,  
Who through death the vict'ry won;  
Blessing, honour, strength and riches  
Be to him, God's conqu'ring Son.

ST. BEES 77.77

 $\text{♩} = 92$ 

The musical score for "ST. BEES" is presented in two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 77.77 time signature. The key signature is two sharps. The tempo is marked as quarter note = 92. The music consists of a series of eighth and sixteenth note patterns, with some rests and dynamic markings like 'p' (piano).

- 1 Hark, my soul, how everything  
Strives to serve our bounteous King;  
Each a double tribute pays;  
Sings its part, and then obeys.
- 2 Nature's chief and sweetest choir  
Him with cheerful notes admire;  
Chanting every day their lauds,  
While the grove their song applauds.
- 3 Wake! for shame, my sluggish heart,  
Wake! and gladly sing thy part:  
Learn of birds, and springs, and flowers,  
How to use thy nobler powers.
- 4 Call whole nature to thine aid,  
Since 'twas He whole nature made;  
Join in one eternal song,  
Who to one God all belong.

OLD 124th 10.10.10.10.10

 $\text{♩} = 108$ 

1 High over lashing waves our God is throned:  
 Proud billows bide their wrath at His command.  
     Lofty as hills, roll on your restive might:  
     Fling, seas, in thunder 'gainst the granite height:  
     Yet shall you lie like glass beneath His hand.

2 Thrones, realms, dominions, flaunt their fleeting day:  
 Base men arise, and fall to long decay:  
     Tumultuous peoples roar like ocean tide:  
     Nations in rage the suffering earth divide:  
     Yet all unknown He rules their ceaseless fray.

3 His day shall dawn, His golden beam content  
 Those limpid waters' depth, their fury spent.  
     Like sun in bounty, healing, blessing, free,  
     Love's gaze shall fathom all the silent sea,  
     And joy glow back through all His firmament.

HOLY, HOLY, HOLY

$\text{♩} = 72$

The musical score consists of four staves of music for a three-part choir (SATB) and piano. The tempo is marked as  $\text{♩} = 72$ . The key signature is  $\text{F major}$  (one sharp). The vocal parts are: Tenor (T), Alto (A), Bass (B), and Soprano (S). The piano part is in the bass clef. The lyrics are:

Ho - ly, ho - ly, ho - ly, Lord God of Hosts:  
heav'n and earth are full of Thy glo - ry, Glo - ry  
be to Thee, O Lord most high.

Accompanying markings include:  $p$  (piano dynamic), *cresc.* (crescendo), *f* (fortissimo dynamic), and *mf* (mezzo-forte dynamic).

## HONOUR AND GLORY

*J = 132*

*f*

Hon - our and glo - ry, do - min - ion, pow'r, be to Je-

ho - vah, be to Je - ho - vah for ev - er -

The Lord is  
more, for ev - er - more, for ev - er - more. The Lord is

cresc.

gra - cious, and and plen - teous in mer - ey. Sing un - to

Him, un - to Him, sing psalms, and call up - on His  
 name, make known His deeds a - mong the peo -  
 ple. Hon - our and glo - ry be to our God,  
 Great is the Lord and great - ly to be prais - ed, His

great - ness is un - search - a - ble, un -  
His great - ness is un - search-a - ble, un -

search - a - ble. Glo - ry and hon - our be to our

God, hon - our and glo - ry be to our God.

ST. DENIO 11.11.11.11

 $\text{♩} = 100$ 

- 1 Immortal, invisible, God only wise,  
In light inaccessible hid from our eyes:  
Most blessed, most glorious, the ancient of days,  
Almighty, victorious, Thy great name we praise.
- 2 Unresting, unhaesting, and silent as light,  
Nor wanting, nor wasting, Thou rulest in might;  
Thy justice like mountains high soaring above,  
Thy clouds which are fountains of goodness and love.
- 3 To all life Thou givest, to both great and small:  
In all life Thou livest, the true life of all;  
We blossom and flourish as leaves on the tree,  
And wither and perish; but nought changeth Thee.
- 4 Great Father of glory, pure Father of light,  
Thine angels adore Thee, unveiled is their sight;  
All laud we would render: O help us to see  
'Tis only the splendour of light hideth Thee.

DEVOTION No. 2 10.10.66.10

♩=84

## First Tune

The musical score is a three-stave setting for two voices. The top staff begins with a half note followed by a series of eighth notes. The middle staff starts with a quarter note. The bottom staff begins with a half note. The music continues with a mix of eighth and sixteenth notes, with measure lines separating groups of four measures each. The key signature shifts from G major to A major (one sharp) and then to B major (two sharps).

- 1 Infinite God, to Thee our voice we raise,  
And with our voice our heart in song of praise:  
By all Thy works adored,  
We worship Thee, the Lord;  
Receive our homage, God of endless days.
- 2 To Thee the angels and archangels sing;  
Of ev'ry lord the Lord, of kings the King;  
King of the saints of old,  
Lord of a glorious fold,  
Thine is the tribute which the angels bring.
- 3 So with angelic song shall ours unite—  
Children of faith in hope of life and light—  
Glory to God above,  
Praise to the God of love;  
Let heaven and earth acclaim with all their might.

EBORALL 64.64.66.64

 $\text{♩} = 96$   
Unison

Second Tune

Second Tune

Unison

Verse 1 and 2

Verse 3

- 1 Infinite God, to Thee our voice we raise,  
And with our voice our heart in song of praise:  
    By all Thy works adored,  
    We worship Thee, the Lord;  
Receive our homage, God of endless days.
- 2 To Thee the angels and archangels sing;  
Of ev'ry lord the Lord, of kings the King;  
    King of the saints of old,  
    Lord of a glorious fold,  
Thine is the tribute which the angels bring.
- 3 So with angelic song shall ours unite—  
Children of faith in hope of life and light—  
    Glory to God above,  
    Praise to the God of love;  
Let heaven and earth acclaim with all their might.

SERENITY S.M.

 $\text{♩} = 84$ 

The musical score for "SERENITY" is composed of four staves of music. The top two staves are for the treble voice, and the bottom two are for the bass voice. The music is in 3/4 time and G major. The tempo is indicated as 84 BPM. The notation includes various note heads, stems, and rests, with some notes connected by horizontal lines. The bass staff features several bass clef symbols.

- 1 Jehovah dwells alone,  
No equal can He see;  
Th'unchangeable and mighty God  
From all eternity.
- 2 Through realms of boundless space  
His Spirit works His will;  
And with creation's endless forms  
The heaven and earth doth fill.
- 3 Who can compare with Him  
In majesty divine?  
Ye sons of God, His praises sing,  
Who in His glory shine.
- 4 And ye, His saints, rejoice  
His praises to declare;  
Whose mercy calls you from the dust  
Their blessedness to share.
- 5 For soon He will reveal  
Himself in His dear Son  
To seal the covenants of truth,  
And perfect all in One.
- 6 We praise His glorious name,  
That wondrous name of Yah,  
Through him who stands within the veil,  
Our bright and morning star.

HERALD 66.66.88

 $\text{♩} = 100$ 

The musical score consists of three staves of music. The top staff starts with a soprano clef, the middle staff with an alto clef, and the bottom staff with a bass clef. The key signature is one sharp (G major). The time signature changes between 4/4 and common time. The tempo is indicated as  $\text{♩} = 100$ . The music is composed of eighth-note patterns and rests.

- 1 Let all the world rejoice!  
The great Jehovah reigns.  
The thunders are His voice;  
Our life His will ordains.  
The glories of His holy name  
The lightnings, floods, and hail proclaim.
- 2 He rules the sea and land,  
O'er boundless realms He sways,  
Holds oceans in His hand,  
And mighty mountains weighs.  
Unequallèd He reigns alone;  
In majesty He fills His throne.
- 3 The universe He made  
By His prevailing might;  
The earth's foundations laid  
And scattered ancient night;  
His spirit movèd; earth and sea  
Proclaimed His sovereign majesty.

GWALCHMAI 74.74.D

 $\text{♩} = 88$ 

The musical score consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 2/2 throughout. The key signature is one sharp. The music features various note values including half notes, quarter notes, eighth notes, and sixteenth notes. There are several rests, particularly in the first and third measures. The notation includes some slurs and grace notes. The score is divided into two sections by double bar lines.

- 1 King of glory, King of peace,  
I will love Thee;  
And, that love may never cease,  
I will move Thee.  
Thou hast granted my request,  
Thou hast heard me;  
Thou didst note my working breast,  
Thou hast spared me.
- 2 Wherefore with my utmost art  
I will sing Thee,  
And the cream of all my heart  
I will bring Thee.  
Though my sins against me cried,  
Thou didst clear me;  
And alone, when they replied,  
Thou didst hear me.
- 3 Seven whole days, not one in seven,  
I will praise Thee;  
In my heart, though not in heaven,  
I can raise Thee.  
Small it is, in this poor sort  
To enrol Thee;  
E'en eternity's too short  
To extol Thee.

99

GOD: PRAISE

BATH C.M.

$\text{♩} = 96$  Unison

The musical score consists of three staves. The top staff is in treble clef, G major (no sharps or flats), and 4/4 time. It begins with a forte dynamic (f) and contains six measures of music. The middle staff is in bass clef, A major (one sharp), and 4/4 time. It contains four measures of music. The bottom staff is in alto clef, E major (no sharps or flats), and 4/4 time. It contains five measures of music.

## Female voices

## Male voices

Female Voices                                    Male Voices

*mf*

*cresc.*

## All voices: harmony

A musical score for organ, page 10, showing measures 11 and 12. The title "All Voices: harmony" is at the top left. The score consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a bass clef and a common time signature. Measure 11 starts with a forte dynamic (f) in the bass staff. Measure 12 begins with a half note in the bass staff followed by a fermata. The organ part is labeled "Org." at the bottom left.

- 1 Lift up to God the voice of praise,  
Swell high your grateful song;  
Loud and more loud the anthem raise,  
Loud and more loud the anthem raise,  
Your notes of joy prolong.
- 2 Lift up to God the voice of praise;  
Extol and bless His Name—  
Who gives you life and length of days,  
Who gives you life and length of days  
His mercies to proclaim.
- 3 Lift up to God the voice of praise,  
Whose goodness, passing thought,  
Loads every minute, as it flies,  
Loads every minute, as it flies,  
With benefits unsought.
- 4 Lift up to God the voice of praise  
For His revealèd word:  
His will and purpose, and His ways,  
His will and purpose, and His ways,  
They all are in accord.
- 5 Lift up to God the voice of praise  
For His dear Son, our Lord;  
And for the hope of endless days,  
And for the hope of endless days,  
As promised in His word.

## 100

## GOD: PRAISE

GLANUSK 6888.6885

$\text{♩} = 60$   
Unison

1 Lord of the circ - ling earth, Lord of  
2 Lord on - ly wise and true, Who has

sun, moon and dis - tant star, May Your  
giv - en to us a Son, May Your

great Name be glor - i - fied, Who made  
great Name be glor - i - fied For the

all vict - ings, both near and far.  
vict 'ry his work has won.

Lord Then, of when he the comes cir - ling years, reign Lord In of Your  
 sea pow'r, sons with and the time trum - and pet space, call, May Your  
 great Name be be glor glor - i - fied.  
 The The Lord Lord, of all all in grace. all.

## 101

GOD: PRAISE

PIERREPONT L.M.

 $\text{♩} = 80$ 

The musical score for hymn 101, "God: Praise," in Pierrepont L.M., consists of six staves of music. The music is in common time (indicated by '3'). The key signature is two flats. The score is divided into three sections of two staves each. The first section starts with a treble clef and a bass clef, followed by a treble clef and a bass clef. The second section starts with a treble clef and a bass clef, followed by a treble clef and a bass clef. The third section starts with a treble clef and a bass clef, followed by a treble clef and a bass clef. The music features various note heads, stems, and beams, with some notes having horizontal dashes or dots above them. The first staff shows a sequence of eighth and sixteenth notes. The second staff continues this pattern. The third staff introduces a different rhythmic pattern with eighth and sixteenth notes. The fourth staff maintains this pattern. The fifth staff shows a return to the eighth-note pattern. The sixth staff concludes the section with a final eighth-note pattern.

- 1 Lord, Thou hast searched and seen us through;  
Thine eye commands, with piercing view,  
Our rising and our resting hours,  
Our hearts and minds with all their powers.
- 2 Our thoughts, before they are our own,  
Are all to Thee distinctly known:  
Thou know'st the words we mean to speak  
Ere from our opening lips they break.
- 3 Within Thy circling power we stand;  
On every side we find Thy hand;  
Awake, asleep, at home, abroad,  
We are surrounded still by God.
- 4 Amazing knowledge, vast and great;  
What large extent! what lofty height!  
Our souls, with all the powers we boast,  
Are in the boundless prospect lost.
- 5 Oh, may these thoughts possess each breast  
Where'er we rove, where'er we rest;  
And, since Thou dost Thy children see,  
May we be holy like to Thee.

WESTMINSTER C.M.

$\text{♩} = 76$

- 1 My God, how wonderful Thou art,  
Thy majesty how bright!  
How beautiful Thy Mercy-Seat  
That shines with healing light!
- 2 How wonderful, how beautiful,  
The sight of Thee must be,  
Thine endless wisdom, boundless power,  
And awful purity!
- 3 O, how I fear Thee, living God,  
With deepest, tenderest fears,  
And worship Thee with trembling hope,  
And penitential tears!
- 4 Yet I may love Thee too, O Lord,  
Almighty as Thou art,  
For Thou hast stooped to ask of me  
The love of my poor heart.
- 5 My God, how wonderful Thou art,  
Thy majesty how bright!  
How beautiful Thy Mercy-Seat  
That shines with healing light!

APPRECIATION 12.12.12

 $\text{♩} = 92$ 

The musical score consists of three identical staves of music. Each staff begins with a quarter note followed by a series of eighth and sixteenth notes. The first staff ends with a half note. The second staff ends with a dotted half note. The third staff ends with a half note.

- 1 My God, I thank Thee, who hast made the earth so bright,  
So full of purity and joy, and wondrous light;  
So many glorious things are here, divinely right.
- 2 I thank Thee, too, that Thou hast made our joys abound;  
So many gentle thoughts and deeds engird us round;  
That in the darkest spot on earth some love is found.
- 3 I thank Thee, Lord, that Thou hast kept the best in store;  
I have enough, yet not too much, to long for more;  
A yearning for a deeper peace not known before.
- 4 I thank Thee, Lord, that here our souls, though amply blest,  
Can never find, although they seek, a perfect rest—  
Nor ever shall until they are by Christ confessed.

## HANNAH'S SONG

 $\text{♩} = 120$ 

Unison

1. My heart re - joic - es in the Lord,  
2. The Lord brings death and makes a - live,

Musical notation for the first two lines of the hymn. The lyrics are written below the notes. The music continues from the previous page, starting with a treble clef and a key signature of one sharp.

In the Lord my strength is lift - ed  
He brings down to the grave and rais - es

Musical notation for the third line of the hymn. The lyrics are written below the notes. The music continues from the previous page, starting with a treble clef and a key signature of one sharp.

high; My mouth boasts ov - er mine  
up a - gain; He will give strength to His

Musical notation for the final line of the hymn. The lyrics are written below the notes. The music continues from the previous page, starting with a treble clef and a key signature of one sharp.

en - e - mies, for Thy sal - va - tion Lord is my de -  
king and ex - alt, ex - alt the pow'r of His a - noint-ed

1. 2.

light,

one.

NUN DANKET 67.67.66.66

 $\text{♩} = 66$ 

A musical score for organ, consisting of six staves of music. The top staff is treble clef, G major, common time. The bottom staff is bass clef, C major, common time. The tempo is indicated as  $\text{♩} = 66$ . The score includes dynamic markings such as  $\text{p}$  (piano),  $\text{f}$  (forte), and  $\text{mf}$  (mezzo-forte). The organ part is labeled "Org." in the third staff. The music features various note patterns, including eighth and sixteenth notes, and rests. The key signature changes between staves, with the bass staff showing sharps and flats.

- 1 Now thank we all our God  
With hearts and hands and voices,  
Who wondrous things hath done,  
In whom the just rejoices;  
He gracious is and true,  
From childhood doth us lead;  
On Him we place our trust,  
And hope in time of need.
- 2 Saints come, adore the Lord,  
In worship lowly bending;  
On His most holy word,  
And on His love depending.  
O may the bounteous God  
Through all our life be near,  
With ever joyful hearts  
And blessed peace to cheer.
- 3 Glory and praise to God,  
The Father throned in heaven,  
And to the Christ, His Son,  
Our Saviour, praise be given;  
Praise to the mighty God,  
Whose saving arm is strong,  
Hail to His promised day!  
Praise, praise with grateful song.

## NOW UNTO HIM

*d = 76*  
*mf*

Now un - to Him that is a - ble to keep us from  
fall - ing and to pre - sent us fault - less  
be - fore the pre - sence of His glo - ry with ex - ceed - ing  
joy; to the on - ly wise God, our Sa - viour, be  
glo - ry and ma - jes - ty, do - min - ion and pow'r, be

glo - ry and ma - jes - ty, do - min - ion and pow'r, both  
now and ev - er, A - men.

RATISBON 77.77.77

 $\text{♩} = 92$ 

The musical score consists of three staves of music. The top two staves are in treble clef, and the bottom staff is in bass clef. All staves are in G major (one sharp) and common time (indicated by a 'C'). The tempo is marked as quarter note = 92. The music features a repeating pattern of eighth-note chords and sustained notes.

- 1 O give thanks to Him who made  
Morning light and evening shade;  
Source and Giver of all good,  
Nightly sleep and daily food;  
Quick'ner of our wearied powers,  
Guard of our unconscious hours.
- 2 O give thanks to Nature's King,  
Who made every breathing thing;  
His our warm and sentient frame,  
His the mind's exultant flame.  
Oh, how close the ties that bind  
All things to th'eternal mind!
- 3 O give thanks with heart and lip,  
For we are His workmanship:  
And all creatures are His care—  
Not a bird that cleaves the air  
Falls unnoticed; but who can  
Speak the Father's love to man?

THE FATHERS 88.88.8

 $\text{♩} = 66$ 

The musical score consists of three staves of music in G major, 4/4 time. The top staff is treble clef, the middle is bass clef, and the bottom is bass clef. The music features eighth and sixteenth note patterns, with various rests and dynamic markings.

- 1 O God of Israel, unto Thee  
Our fathers cried in danger's hour.  
Thy word went forth, and they did see  
The works of Thy redeeming power.  
They cried to Thee, and Thou didst hear.
- 2 They called on Thee, and Thou didst save,  
And we their seed today draw near  
Thy Name to praise, Thy help to crave,  
That perfect love may cast out fear;  
Do thou the prayer of faith still hear.
- 3 The song of Moses and the Lamb  
Shall yet resound o'er glassy sea;  
On Zion's hill Thy King shall stand;  
All nations fear because of Thee,  
And all the earth from sin be free.

## 109

GOD: PRAISE

CRÜGER 76.76.D

♩ = 88

The musical score consists of four identical staves, each with a treble clef and a key signature of one sharp (F#). The time signature is common time (indicated by a '4'). The tempo is marked as ♩ = 88. The music is divided into measures by vertical bar lines. The first three staves begin with a quarter note followed by eighth-note pairs. The fourth staff begins with a half note followed by eighth-note pairs. Measures 2 and 3 show a continuation of eighth-note pairs. Measure 4 features a change in rhythm: a quarter note followed by a half note, then a measure of eighth-note pairs, and finally a half note. Measures 5 and 6 continue with eighth-note pairs. Measures 7 and 8 feature a change in rhythm: a half note followed by a quarter note, then a measure of eighth-note pairs, and finally a half note.

- 1 O God whose voice of thunder,  
Once made the earth to shake;  
And Israel at the mountain,  
In awe did fear and quake;  
We, outcasts once and strangers,  
With boldness seek Thy face;  
For we have come to know Thee,  
The Living God of grace.
- 2 We come to Thee through Jesus,  
Who as the Word made flesh,  
Revealed to men Thy glory,  
Proclaimed Thy righteousness;  
Who in the act of dying,  
Has now prepared the place,  
Where men rejoice in mercy  
And come to know Thy grace.
- 3 We have received the fulness:  
The riches of Thy grace,  
As sinners counted righteous,  
A new and living race!  
O God of grace we praise Thee,  
Accept the praise we bring,  
And grant that in Thy kingdom  
We may Thy praises sing.

HOW GREAT THOU ART 11.10.11.10

♩ = 60

A musical score for two voices (Soprano and Bass) and piano. The score consists of five systems of music. The first four systems are the main melody, and the fifth system is a refrain. The music is in common time, with a key signature of one flat. The piano part provides harmonic support with sustained notes and chords. The vocal parts feature eighth-note patterns and occasional quarter notes. The score is written on five-line staves with clefs (Treble for Soprano, Bass for Bass), and the piano part is on a single staff below the vocal staves.



1 O Lord my God, when I in awesome wonder  
 Consider all the works Thy hand hath made;  
 I see the stars, I hear the mighty thunder,  
 Thy power throughout the universe displayed;  
*Then sings my soul, my Saviour God, to Thee,*  
*How great Thou art! how great Thou art!*  
*Then sings my soul, my Saviour God to Thee,*  
*How great Thou art! how great Thou art!*

2 When through the woods and forest glades I wander,  
 And hear the birds sing sweetly in the trees;  
 When I look down from lofty mountain grandeur,  
 And hear the brook, and feel the gentle breeze;  
*Then sings my soul, my Saviour God, to Thee,*  
*How great Thou art! how great Thou art!*  
*Then sings my soul, my Saviour God to Thee,*  
*How great Thou art! how great Thou art!*

3 And when I think that God, His Son not sparing,  
 Sent him to die—I scarce can take it in,  
 That on the cross my burden gladly bearing,  
 He bled and died to take away my sin;  
*Then sings my soul, my Saviour God to Thee,*  
*How great Thou art! how great Thou art!*  
*Then sings my soul, my Saviour God to Thee,*  
*How great Thou art! how great Thou art!*

ALMSGIVING 88.84

 $\text{♩} = 84$ 

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and common time. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and common time. The music is divided into four measures by a vertical bar line, followed by a repeat sign and another vertical bar line. This pattern repeats twice more. The music features various note values including quarter notes, eighth notes, and sixteenth notes, with some notes connected by beams. The tempo is indicated as  $\text{♩} = 84$ .

1 O Lord of heav'n, and earth, and sea,  
To Thee all praise and glory be;  
How shall we show our love to Thee,  
Who givest all?

2 The golden sunshine, vernal air,  
Sweet flowers and fruit, Thy love declare;  
When harvests ripen, Thou art there,  
Who givest all.

3 For peaceful homes, and healthful days,  
For all the blessings earth displays,  
We owe Thee thankfulness and praise  
Who givest all.

4 Thou didst not spare Thine only Son  
But gav'st him for a world undone,  
And freely with that blessèd One  
Thou givest all.

LLOYD C.M.

 $\text{♩} = 72$ 

The musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a '2'). The key signature is one flat. The music is composed of eighth-note patterns and rests, typical of a hymn tune.

- 1 O praise our great and gracious Lord,  
And call upon His Name;  
To strains of joy tune every chord,  
His mighty acts proclaim:
- 2 Tell how He led His chosen race  
To Canaan's promised land;  
Tell how His covenant of grace  
Unchanged shall ever stand.
- 3 He gave the shadowing cloud by day,  
The moving fire by night;  
To guide His Israel on their way,  
He made their darkness light:
- 4 And have not we a sure retreat,  
A Saviour ever nigh,  
The same clear light to guide our feet,  
The Day-spring from on high?
- 5 We too have Manna from above,  
The Bread that came from Heav'n:  
To us the same kind hand of love  
Hath living waters given;
- 6 A Rock we have, from whence the spring  
In rich abundance flows:  
That Rock is Christ, our Priest, our King,  
Who life and health bestows.

## 113

GOD: PRAISE

ROYSTON 10.10.11.11

$\text{♩} = 100$

First Tune

The musical score consists of three staves of music. The top staff uses a treble clef and common time (indicated by a 'C'). The middle staff uses a bass clef and common time. The bottom staff uses a bass clef and common time. The music is divided into measures by vertical bar lines. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. Measure 1 starts with a quarter note in the treble clef staff, followed by eighth notes in the bass clef staff. Measures 2-3 show a repeating pattern of eighth notes in both staves. Measures 4-5 continue this pattern. Measures 6-7 show a more complex rhythmic pattern with sixteenth notes and eighth notes.

HANOVER 10.10.11.11

$\text{♩} = 100$

Second Tune

The musical score consists of three staves of music. The top staff uses a treble clef and common time. The middle staff uses a bass clef and common time. The bottom staff uses a bass clef and common time. The music is divided into measures by vertical bar lines. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. Measure 1 starts with a quarter note in the treble clef staff, followed by eighth notes in the bass clef staff. Measures 2-3 show a repeating pattern of eighth notes in both staves. Measures 4-5 continue this pattern. Measures 6-7 show a more complex rhythmic pattern with sixteenth notes and eighth notes. A sharp sign is present on the fourth staff of the bass clef staff in measure 7.



- 1 O worship the King, all glorious above;  
And gratefully sing His power and His love;  
Our shield and defender, the ancient of days,  
Pavilioned in splendour, and girded with praise.
- 2 O tell of His might, O sing of His grace;  
Whose robe is the light, whose canopy space.  
His chariots of wrath the deep thunder-clouds form,  
And dark is His path on the wings of the storm.
- 3 This earth, with its store of wonders untold,  
Almighty, Thy power hath founded of old;  
Hath stablished it fast by a changeless decree,  
And round it hath cast, like a mantle, the sea.
- 4 Thy bountiful care what tongue can recite?  
It breathes in the air, it shines in the light;  
It streams from the hills, it descends to the plain,  
And sweetly distils in the dew and the rain.
- 5 Frail children of dust, and feeble as frail,  
In Thee do we trust, nor find Thee to fail;  
Thy mercies how tender, how firm to the end,  
Our maker, defender, redeemer and friend.
- 6 O measureless might, ineffable love,  
While angels delight to hymn Thee above,  
Thy humbler creation, though feeble their lays,  
With true adoration shall sing to Thy praise.

BOSTON L.M.

 $\text{J} = 56$ 

The musical score consists of three staves of music. The top staff uses a soprano clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The key signature is one sharp (G major). The time signature is common time (indicated by 'C'). The music includes various note values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings like 'p' (piano) and 'f' (forte). The vocal parts are likely intended for a soprano and a bass or tenor voice, with the bass part providing harmonic support.

- 1 O render thanks to God above,  
The Fountain of eternal love,  
Whose mercy firm through ages past  
Has stood, and shall for ever last.
- 2 Who can His mighty deeds express—  
Not only vast, but numberless!  
What mortal eloquence can raise  
A tribute equal to His praise!
- 3 Happy are they, and only they,  
Who from Thy precepts never stray;  
Who know the right—nor only so,  
But seek to practise what they know.

EVERTON 87.87.D

♩ = 96

The musical score for hymn Everton, 87.87.D, is presented in five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is in common time, indicated by a 'C' symbol. The tempo is marked as ♩ = 96. The notation consists primarily of eighth-note patterns, with some sixteenth-note figures appearing in the lower staves.

1 Praise the Lord! ye heav'ns, adore  
Him,  
Praise Him, angels in the height;  
Sun and moon, rejoice before Him,  
Praise Him, all ye stars of light:  
Praise the Lord! for He hath spoken,  
Worlds His mighty voice obeyed;  
Laws that never shall be broken,  
For their guidance He hath made.

2 Praise the Lord! for He is glorious;  
Never shall His promise fail;  
God will make His saints victorious,  
Sin and death shall not prevail.  
Praise the God of our salvation;  
Hosts on high, His power proclaim;  
Heav'n and earth, and all creation,  
Laud and magnify His name!

PRAISE, MY SOUL 87.87.87

*d* = 92  
*mf* Unison

1. Praise, my soul, the King of Hea - ven, To His

feet thy tri - bute bring; Ran-somed, healed, re - stored for -

giv - en, Ev - er - more His prais - es sing: Praise Him,

praise Him, praise Him, praise Him, Praise the ev - er - last - ing King.

*mf* Harmony

2. Praise Him for His grace and fa - spares - your  
 3. Fa ther - like, He tends and and us;

To our fa - thers in dis - tress; Praise Him  
 Well our fee - ble frame He knows; In His

still hands the same gen - as ev - er. Slow to chide and from  
 He gen - tly bears us. Res - cues us from

swift to bless; Praise Him, praise Him, praise Him,  
 all our foes.

praise Him, Glo - rious in His faith - ful - ness.  
 Wide - ly as His mer - cy flows.

*f* Unison

4. An - gels in your hosts, a - dore Him; Ye be -

hold Him face to face; Saints tri - um - phant, bow be -

fore Him, Gath-ered in from ev - 'ry race; Praise Him,

praise Him, praise Him, praise Him, Praise ye all the God of grace.

The musical score consists of eight staves of music in common time, key signature of one sharp (F#), and dynamic *f* (fortissimo). The vocal parts are labeled as 'Unison'. The lyrics are integrated into the musical lines. The score includes various musical markings such as slurs, grace notes, and dynamic changes (e.g., *ff* at the end of the first section).

MONKLAND 77.77

♩ = 96

- 1 Praise, O praise our God and King;  
Hymns of adoration sing;  
For His mercies still endure,  
Ever faithful, ever sure.
- 2 He with all-commanding might  
Filled the new-made world with light;  
And the golden-tressèd sun  
Caused all day his course to run;
- 3 Hornèd moon to shine by night  
'Mid her spangled sisters bright;  
Angel hosts to work His plan,  
Leading onwards up to man.
- 4 He His chosen race did bless  
In the barren wilderness.  
All things living He doth feed,  
His full hand supplies their need.
- 5 Let us then, with gladsome mind,  
Praise the Lord, for He is kind;  
For His mercies still endure  
Ever faithful, ever sure.

LOBE DEN HERREN 14.14.4.7.8

♩ = 104

The musical score for "LOBE DEN HERREN" is a setting for three voices (Soprano, Alto, Bass) and piano. The music is in 3/4 time with three sharps. The vocal parts are arranged in two groups of three staves each, with the piano part on the right. The vocal parts enter in pairs, with the piano providing harmonic support.

- 1 Praise to the Lord, the Almighty, the King of creation;  
O my soul, praise Him, for He is thy health and salvation:  
All ye who hear,  
Brothers and sisters, draw near,  
Praise Him in glad adoration.
- 2 Praise to the Lord, who o'er all things so wondrously reigneth,  
Shelters thee under His wings, yea, so gently sustaineth:  
Hast thou not seen?  
All that is needful hath been Granted in what He ordaineth.
- 3 Praise to the Lord, who doth prosper thy work and defend thee;  
Surely His goodness and mercy here daily attend thee:  
Ponder anew  
What the Almighty can do,  
Who with His love doth befriend thee.
- 4 Praise to the Lord! O let all that is in me adore Him!  
All that hath life and breath come now with praises before Him!  
Let the Amen  
Sound from His people again:  
Gladly for aye we adore Him!

DEEP HARMONY L.M.

 $J = 56$ 

- 1 Sweet is the work, my God, my King,  
To praise Thy name, give thanks, and sing;  
To show Thy love by morning light,  
And talk of all Thy truth at night.
- 2 My heart shall triumph in the Lord,  
And bless His works and bless His word:  
Thy works of grace, how bright they shine!  
How deep Thy counsels, how divine!
- 3 And I shall share a glorious part,  
When Thy pure word has cleansed my heart,  
And fresh supplies of joy are shed,  
Like holy oil, to cheer my head.

## 120

GOD: PRAISE

EIN' FESTE BURG 87.87.66.66.7

 $\text{♩} = 56$ A musical score for two voices (Soprano and Bass) in common time (indicated by a 'C'). The key signature is one sharp (F#). The soprano part (top line) consists of two staves of music. The bass part (bottom line) also consists of two staves of music. The tempo is marked as  $\text{♩} = 56$ . The music features various note values including eighth and sixteenth notes, with rests and dynamic markings like forte (f), piano (p), and sforzando (sf).

The musical score consists of three staves of music. The top staff features a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is G major (one sharp). The time signature is 2/4. The music includes various note values such as eighth and sixteenth notes, and rests. There are dynamic markings like 'ff' (fortissimo), 'p' (pianissimo), and 'mf' (mezzo-forte). A key signature change to A major (three sharps) is indicated near the end of the second measure of the middle staff.

1 Rejoice to-day with one accord,  
Sing out with exultation;  
Rejoice and praise our mighty Lord,  
Whose arm hath brought  
salvation;  
His works of love proclaim  
The greatness of His Name;  
For He is God alone  
Who hath His mercy shown;  
Let all His saints adore Him!

2 When in distress to Him we cried,  
He heard our sad complaining;  
O trust in Him, whate'er betide,  
His love is all-sustaining;  
Triumphant songs of praise  
To Him our hearts shall raise  
Now every voice shall say,  
"O praise our God alway";  
Let all His saints adore Him!

## 121

## GOD: PRAISE

ERK 8787.887

 $\text{♩} = 54$ 

The musical score is composed of two voices, each with its own staff. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in 3/4 time and G major. The music is divided into measures by vertical bar lines. The vocal parts are separated by a double bar line with repeat dots at the beginning of each staff. The notation includes various note heads (solid, hollow, and with stems), rests, and dynamic markings such as forte (f) and piano (p). The music consists of eight staves of music, each with a treble clef and a bass clef. The music features various note values including quarter notes, eighth notes, and sixteenth notes, with rests and dynamic markings like forte (f) and piano (p). The vocal parts are separated by a vertical bar line in the middle of each staff.



- 1 Sing praise to Him Who reigns above,  
The God of all creation,  
The God of power, the God of love,  
The God of our salvation;  
With healing balm our souls He fills,  
And every faithless murmur stills;  
To God all praise and glory.
- 2 The Angel host, O King of kings,  
Thy praise for ever telling,  
In earth and sky all living things  
Beneath Thy shadow dwelling,  
Adore the wisdom which could span,  
And power which formed creation's plan:  
To God all praise and glory.
- 3 What God's Almighty power hath made,  
His gracious mercy keepeth;  
By morning glow or evening shade  
His watchful eye ne'er sleepeth;  
Within the kingdom of His might  
Lo! all is just, and all is right;  
To God all praise and glory.

## 122

## GOD: PRAISE

OLD 124th 10.10.10.10.10

 $\text{♩} = 108$

- 1 Sing to the Lord, who triumphed gloriously,  
Leading His people through the raging sea;  
The waters yielded at our God's command,  
And Israel crossed as if upon dry land,  
From Egypt's bondage now for ever free.
- 2 Sing to the Lord, who for His great Name's praise  
Showed men the steadfastness of all His ways.  
Through stormy nations Jacob's seed He led,  
In token of the covenant He made,  
To set them in the Land in latter days.
- 3 Sing to the Lord, who as in days of yore  
Will bring His people safe to Jordan's shore.  
May they in Christ their true Messiah see,  
And low before him gladly bend the knee,  
To dwell in Abr'ham's land for evermore.
- 4 Sing to the Lord, who triumphs gloriously.  
When roaring waves become the glassy sea,  
Gentile and Jew His glory shall proclaim:  
Our God, from everlasting years the same,  
The Lord, shall reign to all eternity.

WOODLANDS 10.10.10.10

- 1 Tell out, my soul, the greatness of the Lord!  
Unnumbered blessings, give my spirit voice;  
Tender to me the promise of His word;  
In God my Saviour shall my heart rejoice.
- 2 Tell out, my soul, the greatness of His name:  
Make known His might, the deeds His arm has done;  
His mercy sure, from age to age the same;  
His holy name, the LORD, the Mighty One.
- 3 Tell out, my soul, the greatness of His might:  
Powers and dominions lay their glory by;  
Proud hearts and stubborn wills are put to flight,  
The hungry fed, the humble lifted high.
- 4 Tell out, my soul, the glories of His word:  
Firm is His promise, and His mercy sure.  
Tell out, my soul, the greatness of the Lord  
To children's children and for evermore.

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ROSS L.M.

 $\text{♩} = 80$ 

The musical score is a setting for two voices. The top voice (treble clef) starts with a half note followed by eighth notes. The bottom voice (bass clef) follows with eighth notes. This pattern repeats throughout the piece. The music is in common time (indicated by a 'C') and the key signature is one sharp (G major). The tempo is marked as quarter note equals 80.

- 1 The Lord is King: lift up thy voice  
O earth, and all ye heavens rejoice:  
From world to world the joy shall ring,  
The Lord Omnipotent is King.
- 2 The Lord is King: who then shall dare  
Resist His will, distrust His care,  
Or murmur at His wise decrees,  
Or doubt His royal promises?
- 3 The Lord is King! child of the dust,  
The Judge of all the earth is just;  
Holy and true are all His ways;  
Let every creature speak His praise.
- 4 All wise, all perfect is the Lord,  
In every deed, in every word:  
Let heaven and earth their tribute bring,  
To praise and magnify their King.

125

## GOD: PRAISE

LEONI 66.84.D

$$\delta = 104$$

A musical score for piano, consisting of two staves (treble and bass) in 4/4 time and B-flat major. The score is divided into six systems, each starting with a forte dynamic (F). The bass staff features a distinctive rhythmic pattern of eighth and sixteenth notes. Measure numbers 101 through 106 are positioned above the first system. The notation includes various dynamics like forte, piano, and sforzando, as well as slurs and grace notes.

- 1 The God of Abr'ham praise,  
Who reigns enthroned above,  
Ancient of everlasting days,  
    And God of Love.  
We worldly aims forsake,  
The glory, fame and power;  
And Him our only portion make,  
    Our shield and tower.
  
- 2 Though nature's strength decay,  
And all on earth withstand,  
We to the Kingdom urge our way  
    At His command.  
Our pilgrimage we pass  
With Jesus in our view,  
And through this dreary wilderness  
    Our way pursue.
  
- 3 The ransomed earth we see  
With peace and plenty blest;  
And there in glorious liberty  
    Its hosts find rest.  
There milk and honey flow,  
And oil and wine abound,  
And trees of life for ever grow  
    With mercy crowned.
  
- 4 Here dwells the Christ, our King,  
Our Lord, our Righteousness;  
Triumphant o'er the world and sin,  
    The Prince of Peace;  
On Zion's sacred height  
He David's throne maintains,  
And glorious with the saints in light  
    He lives and reigns.
  
- 5 To God who reigns on high  
The Seraphim all sing  
And "Holy, holy, holy", cry  
    "Almighty King!"  
Who was, and is the same,  
And evermore shall be:  
O Yahweh, God of hallowed Name,  
    We worship Thee.

BAVARIA L.M.

♩ = 96

The musical score for "BAVARIA" is a setting for two voices. It features four staves of music, each with a treble clef and a bass clef. The time signature is L.M. (common time). The key signature has three sharps, indicating A major. The tempo is marked as ♩ = 96. The music consists of four measures per staff, with a total of 16 measures across all staves.

1 The Lord is good; in earth and sky,  
From ocean depths and spreading wood  
Ten thousand voices seem to cry—  
"God made us all, and God is good."

- 2 The sun that keeps his trackless way,  
And downward pours his golden flood;  
Night's sparkling host, all seem to say  
In accents clear that God is good.
- 3 The merry birds prolong the strain,  
Their song with every Spring renewed;  
And balmy air and falling rain,  
Each softly whispers—"God is good".

- 4 I hear it in the rushing breeze;  
The hills that have for ages stood,  
And echoing sky, and roaring seas,  
All swell the chorus—"God is good".
- 5 Yes, God is good; all nature says,  
By God's own hand with speech endued:  
And man, in louder notes of praise,  
Should sing for joy that God is good.

THINE, O LORD, IS THE GREATNESS

*mf*

Thine, O Lord, O Lord, is the great - ness, Thine, O

Lord, O Lord is the great - ness, Thine, O Lord, O

Lord is the great - ness, and the pow'r, and the

glo - ry, and the vic - to-ry, and the ma - jes - ty,

the vic-to-ry and ma - jes - ty. Thine, O

Lord, Thine, O Lord, is the great - ness and the

pow'r, is the great-ness and the pow'r, and the glo - ry, and the

vic - to - ry, and the ma - jes - ty, the ma - jes - ty. For all that

is in the heav'n, is in the heav'n and the  
 For all that

earth is Thine. Thine is the king-dom, Thine is the

king-dom, O Lord, and Thou art ex - alt-ed as Head o-ver

all, as Head o-ver all, as Head, as Head o-ver all.

Cresc.  
 ff rall.

Dynamics: *p*, *mf*, *cresc.*, *ff rall.*

CREATION D.L.M.

 $\text{♩} = 126$ 

The musical score consists of eight staves of music for basses. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C') and have a key signature of one flat (B-flat). The music features various note heads, stems, and rests, with some notes having horizontal dashes through them. Measures are separated by vertical bar lines, and repeat signs with dots above and below are placed in the middle of several staves.

- basses*
1. Th'un-wear-ied sun
  2. Whilst all the stars
  3. they all re - joice,



- 1 The spacious firmament on high,  
With all the blue ethereal sky,  
And spangled heavens—a shining frame—  
Their great Original proclaim.  
Th'unwearied sun, *from day to day*,  
Doth his Creator's pow'r display,  
And publishes to every land  
The work of an Almighty hand.
- 2 Soon as the evening shades prevail  
The moon takes up the wondrous tale,  
And, nightly, to the listening earth,  
Repeats the story of her birth:  
Whilst all the stars *that round her burn*,  
And all the planets in their turn  
Confirm the tidings as they roll,  
And spread the truth from pole to pole.
- 3 What though in solemn silence all  
Move round this dark terrestrial ball;  
What though no real voice nor sound  
Amidst their radiant orbs be found;  
*In reason's ear* they all rejoice,  
And utter forth a glorious voice;  
For ever singing, as they shine,  
The hand that made us is Divine.

*(Basses do not sing words in italics)*

## 129

GOD: PRAISE

NEW 113th 88.88.88

 $\text{♩} = 88$ 

The musical score consists of five staves of music in 3/4 time. The key signature is two sharps. The music is divided into measures by vertical bar lines. The soprano staff (treble clef) contains mostly eighth-note patterns, with some sixteenth-note grace notes. The bass staff (bass clef) contains mostly quarter-note patterns. The music ends with a final double bar line.

- 1 Thou art, O God, the life and light  
    Of all this wondrous world we see;  
    Its glow by day, its smile by night,  
        Are but reflections caught from Thee:  
    Where'er we turn, Thy glories shine,  
    And all things fair and bright are Thine.
- 2 When day with farewell beam delays  
    Among the opening clouds of ev'n,  
    And we can almost think we gaze  
        Through golden vistas into heav'n—  
    Those hues that make the sun's decline  
    So soft, so radiant, Lord, are Thine.
- 3 When night with wings of starry gloom  
    O'ershadows all the earth and skies,  
    Like some dark beauteous bird whose plume  
        Is sparkling with unnumbered eyes—  
    That sacred gloom, those fires divine,  
    So grand, so countless, Lord, are Thine,
- 4 When youthful spring around us breathes,  
    Thy spirit warms her fragrant sigh,  
    And every flower the summer wreathes  
        Is born beneath that kindling eye—  
    Where'er we turn, Thy glories shine,  
    And all things fair and bright are Thine.

HIGHBRIDGE 13.13.15.13

♩ = 104

1 Thou, the great, eternal God, art high above our thought;  
 Worthy to be feared, adored, by all Thy hands have wrought;  
 None can with Thyself compare; Thy glory fills both earth and sky;  
 We, and all Thy creatures, are as nothing in Thine eye.

- 2 Of Thy great unbounded power, to Thee the praise we give—  
 Infinitely great, and more than heart can e'er conceive;  
 When Thou wilt to work proceed, Thy purpose firm none can withstand,  
 Frustate Thy determined deed, or stay Thy mighty hand.
- 3 Thou, O God, art wise alone; Thy counsel doth excel;  
 Wonderful Thy works we own, Thy ways unsearchable;  
 Who can sound the mystery, Thy judgements' deep abyss explain?  
 Thou whose eyes in darkness see, and search the heart of man!

JACKSON C.M.

♩ = 88

- 1 Thy goodness, Lord, our souls confess,  
Thy mercy we adore—  
A spring whose blessings never fail,  
A sea without a shore.
- 2 Sun, moon, and stars Thy love attest  
In every golden ray;  
Love draws the curtain of the night,  
And love brings back the day.
- 3 Thy bounty every season crowns  
With all the bliss it yields;  
With joyful clusters loads the vine;  
With strength'ning grain, the fields.
- 4 But chiefly Thy compassion, Lord,  
Is in the gospel seen;  
There, like a sun, Thy mercy shines  
Without a cloud between.

## 132

GOD: PRAISE

TO GOD BE THE GLORY 11.11.11.11 and refrain

 $\text{♩} = 112$ 

The musical score consists of two staves of music. The top staff is in treble clef and common time (indicated by a 'C'). The bottom staff is in bass clef and common time (indicated by a 'C'). The music is written in a simple harmonic style with mostly quarter notes and eighth-note chords. The tempo is marked as  $\text{♩} = 112$ . The score is divided into four sections by vertical bar lines. The first three sections end with a repeat sign and a double bar line, indicating they are to be played twice. The fourth section begins with a single bar line and is labeled "Refrain" above the bass staff. The music concludes with a final double bar line.



- 1 To God be the glory, great things He has done!  
So loved He the world that He gave us His Son,  
Who yielded his life—an atonement for sin,  
And opened the holiest that we may go in.

*Praise the Lord! Praise the Lord!  
Let the earth hear His voice!  
Praise the Lord! Praise the Lord!  
Let the people rejoice!  
O come to the Father through Jesus the Son,  
And give Him the glory! Great things He has done!*

- 2 O perfect redemption, achieved by his blood!  
To ev'ry believer the promise of God;  
O how can we thank him—Christ Jesus our Lord?  
By faith and obedience to his living word.

*Praise the Lord! Praise the Lord!  
Let the earth hear His voice!  
Praise the Lord! Praise the Lord!  
Let the people rejoice!  
O come to the Father through Jesus the Son,  
And give Him the glory! Great things He has done!*

- 3 Great things God has taught us, great things He has done!  
And great our rejoicing through Jesus His Son;  
But purer and higher and greater will be  
Our joy and our wonder when Jesus we see.

*Praise the Lord! Praise the Lord!  
Let the earth hear His voice!  
Praise the Lord! Praise the Lord!  
Let the people rejoice!  
O come to the Father through Jesus the Son,  
And give Him the glory! Great things He has done!*

ST. AGNES C.M.

 $\text{♩} = 88$ 

The musical score for "St. Agnes" consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a '4'). The key signature is one sharp (F#). The music is composed of eighth-note patterns and rests, with some notes connected by vertical stems.

- 1 When all Thy mercies, O my God,  
    My rising soul surveys,  
Transported with the view, I'm lost  
    In wonder, love, and praise.
- 2 Unnumbered comforts to my soul  
    Thy tender care bestowed,  
Before my infant heart conceived  
    From whom those comforts flowed.
- 3 When in the slippery paths of youth  
    With heedless steps I ran,  
Thine arm unseen conveyed me safe,  
    And led me up to man.
- 4 Through every period of my life  
    My praise to Thee shall grow,  
Till, in the kingdom of Thy Son,  
    All praise to Thee shall flow.

## ALTHOUGH THE FIG TREE

 $\text{♩} = 80$  *Andante*



Al - though the fig-tree shall not blos - som, Nei - ther shall  
fruit be in the vine. The la-bour of the o - live shall fail, And the  
fields shall yield no meat. The flock shall be cut off from the  
fold; And there shall be no herd in the stall, And there shall be no

*rall.*

*f* = 120 *Allegro*

herd in the stall. Yet will I re-joice in the Lord,  
Yet will I re-

Yet will I re-joice in the Lord,  
re-joice in the Lord. Yet will I re-joice in the

I will joy in the God, will joy in the God of  
Lord,

my sal - va - tion. Yet will I re - joice, will re -

A musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, key signature of one sharp (F#). The vocal parts are written in soprano, alto, and bass clef. The piano part is in bass clef. The vocal parts sing in unison. The lyrics are:

joyce in the Lord; Yet will I re - joyce, will re - joyce in the  
Lord. I will joy in the God of my sal - va-tion, I will  
joy in the God of my sal - va-tion. A - men.

The score includes dynamic markings such as *ff* (fortissimo) and *slower*.

## 135

## GOD: PRAYER AND CONFIDENCE

REPTON 86.886

$\text{♩} = 76$   
Unison

*A 4-part arrangement of this tune can be found for Hymn 237*

- 1 Dear Lord and Maker of mankind,  
    Forgive our foolish ways!  
    Re-clothe us in our rightful mind,  
    In purer lives Thy service find,  
    In deeper rev'rence praise,  
    In deeper rev'rence praise.
- 2 In simple trust, like theirs who heard  
    Beside the Syrian sea  
    The gracious calling of the Lord,  
    Let us, like them, without a word  
    Rise up and follow Thee,  
    Rise up and follow Thee.
- 3 O sabbath rest by Galilee!  
    O calm of hills above,  
    Where Jesus knelt to share with Thee  
    The silence of eternity,  
    Interpreted by love!  
    Interpreted by love!
- 4 Drop Thy still dews of quietness  
    Till all our strivings cease;  
    Take from our souls the strain and stress,  
    And let our ordered lives confess  
    The beauty of Thy peace,  
    The beauty of Thy peace.
- 5 Breathe through the heats of our desire  
    Thy coolness and Thy balm;  
    Let sense be dumb, let flesh retire;  
    Speak through the earthquake, wind, and fire,  
    O still small voice of calm!  
    O still small voice of calm!

SUSSEX 87.87

 $\text{♩} = 92$ 

- 1 Father, hear the prayer we offer;  
Not for ease that prayer shall be,  
But for strength that we may ever  
Live our lives courageously.
- 2 Not for ever in green pastures  
Do we ask our way to be;  
But the steep and rugged pathway  
May we tread rejoicingly.
- 3 Not for ever by still waters  
Would we idly rest and stay;  
But would smite the living fountains  
From the rocks along our way.
- 4 Be our strength in hours of weakness,  
In our wanderings be our guide;  
Through endeavour, failure, danger,  
Father, be Thou at our side.

*Music: Arr. RALPH VAUGHN WILLIAMS (1872-1958) from *The English Hymnal*  
by permission of Oxford University Press.*

UPMINSTER 86.86.86

 $\text{♩} = 92$ 

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). The time signature is common time (indicated by a 'C'). The tempo is marked as  $\text{♩} = 92$ . The music features a repeating pattern of eighth and sixteenth notes.

- 1 Father, I ask that all my life  
May be o'erruled by Thee:  
The changes then that surely come  
I shall not fear to see.  
I ask Thee for a steadfast mind  
Intent on pleasing Thee.
- 2 I ask Thee for a thoughtful love,  
Through constant watching wise,  
To meet the glad with joyful smiles,  
And wipe the weeping eyes;  
A heart at leisure from itself  
To soothe and sympathize.

- 3 Wherever in the world I am,  
In whatsoe'er estate,  
I have a fellowship with hearts  
To keep and cultivate;  
A work of lowly love to do  
For Him on whom I wait.

- 4 I ask Thee for the daily strength,  
To none that ask denied;  
A mind to blend with outward life  
While keeping at Thy side;  
Content to fill a little space  
If Thou be glorified.

SAMUEL L.M.

♩ = 80

- 1 Father Supreme, whose wondrous love  
Our utmost thought so far exceeds,  
We seek Thy blessing from above—  
A rich supply for all our needs.
- 2 On Thee alone our hopes we rest,  
To Thee alone we lift our eyes;  
Regard our prayer, in faith expressed,  
Accept our spirit's sacrifice.
- 3 'Tis not for present power or wealth  
Or worldly fame we look to Thee;  
We ask Thy gift of heavenly health—  
The gift of immortality.
- 4 Fulfil in us Thy faithful word  
Through him who died to make it sure—  
Our mercy-seat, our righteousness,  
Who lives again to die no more.

## GOD BE IN MY HEAD

$\text{J} = 60$

God be in my head, And in my un - der - stand - ing;

God be in mine eyes, And in my look - ing;

God be in my mouth, And in my speak - ing;

God be in my heart, And in my think - ing;

God be at mine end; And at my de - part - ing.

BETHANY 87.87.D

 $\text{♩} = 92$ 

First Tune

The musical score consists of four staves, each with a treble clef and a bass clef. The key signature is one flat. The tempo is indicated as  $\text{♩} = 92$ . The first staff begins with a quarter note followed by eighth notes. The second staff begins with a half note followed by eighth notes. The third staff begins with a quarter note followed by eighth notes. The fourth staff begins with a half note followed by eighth notes. The music is divided into measures by vertical bar lines, and there are two double bar lines with repeat dots. The score concludes with a final measure ending with a half note.

- 1 Father! we Thy children bless Thee  
For Thy love on us bestowed;  
As our Father we address Thee,  
Called to be the sons of God;  
Wondrous was Thy love in giving  
Jesus for our sins to die;  
Wondrous was his grace in yielding  
To the great behest from high.
- 2 Now the sprinkled blood has freed us  
On we go toward our rest;  
Through the desert daily lead us,  
With Thy constant favour blest.  
By Thy word our footsteps guiding,  
Lead us in the way of life;  
Still our daily food providing,  
Help us in the worldly strife.
- 3 Though our pilgrimage be dreary,  
This is not our resting place;  
Shall we of the way be weary  
When we see the Master's face?  
No; by faith anticipating,  
In this hope our souls rejoice;  
We, his promised advent waiting,  
Long to hear his welcome voice.

## 140

## GOD: PRAYER AND CONFIDENCE

BLAENWERN 87.87.D

 $\text{J} = 100$ 

Second Tune

A musical score for five staves of music. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is one sharp (G major). The time signature is 3/4. The tempo is indicated as J = 100. The music consists of five systems of four measures each. The first system starts with a half note followed by quarter notes. The second system features eighth-note patterns. The third system includes a measure with a dotted half note. The fourth system has a measure with a dotted quarter note. The fifth system concludes the piece.

- 1 Father! we Thy children bless Thee  
For Thy love on us bestowed;  
As our Father we address Thee,  
Called to be the sons of God;  
Wondrous was Thy love in giving  
Jesus for our sins to die;  
Wondrous was his grace in yielding  
To the great behest from high.
- 2 Now the sprinkled blood has freed us  
On we go toward our rest;  
Through the desert daily lead us,  
With Thy constant favour blest.  
By Thy word our footsteps guiding,  
Lead us in the way of life;  
Still our daily food providing,  
Help us in the worldly strife.
- 3 Though our pilgrimage be dreary,  
This is not our resting place;  
Shall we of the way be weary  
When we see the Master's face?  
No; by faith anticipating,  
In this hope our souls rejoice;  
We, his promised advent waiting,  
Long to hear his welcome voice.

ALL FOR JESUS 87.87

♩ = 88

The musical score for "All for Jesus" features a treble clef and a bass clef. The time signature is 2/4. The key signature is G major, indicated by three sharps. The music consists of two staves. The treble staff has a continuous eighth-note pattern. The bass staff has a similar eighth-note pattern with some quarter notes and rests.

- 1 God is love: His mercy brightens  
All the path in which we rove;  
Though the darkness sometimes frightens,  
God is wisdom, God is love.
- 2 Time and change are busy ever,  
Man decays and ages move;  
But His mercy waneth never—  
God is wisdom, God is love.
- 3 E'en the hour that darkest seemeth  
Will His changeless goodness prove;  
From the mist His brightness streameth—  
God is wisdom, God is love.
- 4 He with earthly cares entwineth  
Hope and comfort from above;  
Everywhere His glory shineth—  
God is wisdom, God is love.

MENDIP C.M.

 $\text{♩} = 88$ 

- 1 God moves in a mysterious way  
His wonders to perform;  
He plants His footsteps in the sea,  
And rides upon the storm.
- 2 Deep in unfathomable mines  
Of never-failing skill,  
He treasures up His bright designs,  
And works His sovereign will.
- 3 Ye fearful saints, fresh courage take,  
The clouds ye so much dread  
Are big with mercy, and will break  
In blessings on your head.
- 4 His purposes will ripen fast,  
Unfolding every hour:  
The bud may have a bitter taste,  
But sweet will be the flower.
- 5 Blind unbelief is sure to err,  
And scan His work in vain;  
God is His own interpreter,  
And He will make it plain.

143

## **GOD: PRAYER AND CONFIDENCE**

GOTT LEBET NOCH 4.7.87.87.8.8.7.7

96

— 96 —

God liveth still; Soul, why tak - est thought of  
Soul, why fear - est aught of

ill? God is good and God's com - pass - ion  
ill? Though thy cross be sore op - press - ing,

ne - ver turns from earth a - way; His pro -  
To thy God di - rect thy way. He will

tect - ing hand will fash - ion right from wrong, health  
pour on thee His bless - ing, To thy feet be

The musical score consists of four staves of music in common time, featuring a treble clef and a bass clef. The music is set in a mix of keys, primarily B-flat major and G major. The lyrics are integrated into the music, appearing below the notes. The lyrics are:

from staff de - cay. Though we see not how, from  
and stay: For His truth en - dur - eth

sor - row Bless - ing shapes He for - the mor - row.  
ev - er, His com - pas - sion fail - eth ne - ver.

So, my soul, think naught of ill:

God is liv - ing, liv - ing still.

*Words:* tr. GEOFFREY WILLIAM DAISLEY (1877-1939) from  
JOHANN FRIEDRICH ZIHN (1650-1719)

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## GREAT AND GLORIOUS

$J = 100$

Great and glo - rious Al - migh - ty Sov - 'reign, look  
down, and hear our hum - ble pray'r

Bless us, guide us, and pro - tect us,

give us peace, O, give us peace,

Bless us, guide us, give us, give, O

Bless us, guide us

give us peace; Bless us, guide us

Bless us, guide us,

give us, give, O, give us peace; Bless us, us,

guide us, *f*

Bless us,

guide us, give us peace, O, give us

*dim.*

*pp*

peace, give us peace, give us peace.

WEBER 77.77

 $\text{♩} = 69$ 

- 1 Heavenly Father, to whose eye  
Future things unfolded lie,  
Through the desert where I stray  
Let Thy counsels guide my way.
- 2 Lord, uphold me day by day,  
Shed a light upon my way;  
Guide me through perplexing snares;  
Care for me in all my cares.
- 3 All I ask for is, enough;  
Only, when the way is rough,  
Let Thy rod and staff impart  
Strength and courage to my heart.
- 4 Should Thy wisdom, Lord, decree  
Trials long and sharp for me,  
Pain or sorrow, care or shame—  
Father, glorify Thy name!

SAMUEL (SULLIVAN) 66.66.88

 $\text{♩} = 100$ 

- 1 Hushed was the evening hymn,  
The temple courts were dark;  
The lamp was burning dim  
Before the sacred ark;  
When suddenly a Voice Divine  
Rang through the silence of the shrine.
- 2 The old man, meek and mild,  
The priest of Israel, slept;  
His watch the Temple child,  
The little Levite, kept;  
And what from Eli's sense was sealed  
The Lord to Hannah's son revealed.
- 3 Oh! give me Samuel's ear,  
The open ear, O Lord,  
Alive and quick to hear  
Each whisper of Thy word;  
Like him to answer at Thy call,  
And to obey Thee first of all.

## 147

## GOD: PRAYER AND CONFIDENCE

GUIDING STAR 98.98.88

 $\text{♩} = 96$ 

The musical score consists of five staves of music in 3/4 time. The key signature is one sharp. The music is divided into measures by vertical bar lines. The first staff features a treble clef and a bass clef below it. The second staff features a bass clef. The third staff features a treble clef. The fourth staff features a bass clef. The fifth staff features a bass clef. The music includes various note values such as eighth and sixteenth notes, and rests. Measures 1-2: Treble staff has eighth notes. Bass staff has eighth notes. Measures 3-4: Treble staff has eighth notes. Bass staff has eighth notes. Measures 5-6: Treble staff has eighth notes. Bass staff has eighth notes. Measures 7-8: Treble staff has eighth notes. Bass staff has eighth notes. Measures 9-10: Treble staff has eighth notes. Bass staff has eighth notes. Measures 11-12: Treble staff has eighth notes. Bass staff has eighth notes. Measures 13-14: Treble staff has eighth notes. Bass staff has eighth notes. Measures 15-16: Treble staff has eighth notes. Bass staff has eighth notes. Measures 17-18: Treble staff has eighth notes. Bass staff has eighth notes. Measures 19-20: Treble staff has eighth notes. Bass staff has eighth notes. Measures 21-22: Treble staff has eighth notes. Bass staff has eighth notes. Measures 23-24: Treble staff has eighth notes. Bass staff has eighth notes. Measures 25-26: Treble staff has eighth notes. Bass staff has eighth notes. Measures 27-28: Treble staff has eighth notes. Bass staff has eighth notes. Measures 29-30: Treble staff has eighth notes. Bass staff has eighth notes. Measures 31-32: Treble staff has eighth notes. Bass staff has eighth notes. Measures 33-34: Treble staff has eighth notes. Bass staff has eighth notes. Measures 35-36: Treble staff has eighth notes. Bass staff has eighth notes. Measures 37-38: Treble staff has eighth notes. Bass staff has eighth notes. Measures 39-40: Treble staff has eighth notes. Bass staff has eighth notes. Measures 41-42: Treble staff has eighth notes. Bass staff has eighth notes. Measures 43-44: Treble staff has eighth notes. Bass staff has eighth notes. Measures 45-46: Treble staff has eighth notes. Bass staff has eighth notes. Measures 47-48: Treble staff has eighth notes. Bass staff has eighth notes. Measures 49-50: Treble staff has eighth notes. Bass staff has eighth notes. Measures 51-52: Treble staff has eighth notes. Bass staff has eighth notes. Measures 53-54: Treble staff has eighth notes. Bass staff has eighth notes. Measures 55-56: Treble staff has eighth notes. Bass staff has eighth notes. Measures 57-58: Treble staff has eighth notes. Bass staff has eighth notes. Measures 59-60: Treble staff has eighth notes. Bass staff has eighth notes. Measures 61-62: Treble staff has eighth notes. Bass staff has eighth notes. Measures 63-64: Treble staff has eighth notes. Bass staff has eighth notes. Measures 65-66: Treble staff has eighth notes. Bass staff has eighth notes. Measures 67-68: Treble staff has eighth notes. Bass staff has eighth notes. Measures 69-70: Treble staff has eighth notes. Bass staff has eighth notes. Measures 71-72: Treble staff has eighth notes. Bass staff has eighth notes. Measures 73-74: Treble staff has eighth notes. Bass staff has eighth notes. Measures 75-76: Treble staff has eighth notes. Bass staff has eighth notes. Measures 77-78: Treble staff has eighth notes. Bass staff has eighth notes. Measures 79-80: Treble staff has eighth notes. Bass staff has eighth notes. Measures 81-82: Treble staff has eighth notes. Bass staff has eighth notes. Measures 83-84: Treble staff has eighth notes. Bass staff has eighth notes. Measures 85-86: Treble staff has eighth notes. Bass staff has eighth notes. Measures 87-88: Treble staff has eighth notes. Bass staff has eighth notes.

- 1 If thou but suffer God to guide thee,  
And hope in Him through all thy ways,  
He'll give thee strength whate'er betide thee,  
And bear thee through the evil days;  
Who trust in God's unchanging love  
Build on the Rock that naught can move.
- 2 What can these anxious cares avail thee,  
These never-ceasing moans and sighs?  
What can it help, if thou bewail thee  
O'er each dark moment as it flies?  
Our cross and trials do but press  
The heavier for our bitterness.
- 3 Only be still, and wait His leisure  
In cheerful hope, with heart content  
To take whate'er thy Father's pleasure  
And all-discerning love hath sent;  
No doubt our inmost wants are known  
To Him who seeks us for His own.
- 4 Sing, pray, and keep His ways unswerving,  
So do thine own part faithfully,  
And trust His word; though undeserving,  
Thou yet shalt find it true for thee:  
God never yet forsook in need  
The man that trusted Him indeed.

MANNHEIM 87.87.87

 $\text{♩} = 96$ 

- 1 Lead us, heavenly Father, lead us  
O'er the world's tempestuous sea;  
Guard us, guide us, keep us, feed us,  
For we have no help but Thee;  
Yet possessing every blessing  
If our God our Father be.
- 2 Saviour, grant forgiveness to us  
All our weakness thou dost know,  
Thou didst tread this earth before us,  
Thou didst feel its keenest woe;  
Often lonely, faint and weary,  
Through the desert thou didst go.
- 3 May Thy gracious love unending,  
Fill our hearts with heavenly joy,  
Love with wisdom ever blending,  
Pleasure that can never cloy:  
Thus provided, pardoned, guided,  
Nothing can our peace destroy.

STOCKTON C.M.

 $\text{♩} = 80$ 

The musical score is composed of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in G minor, indicated by a key signature of three sharps. The time signature is 4/4. The music consists of two measures followed by a repeat sign and another two measures. The notes are primarily eighth notes, with some quarter notes and rests.

- 1 Lord, teach us how to pray aright,  
With rev'rence and with fear;  
Though dust and ashes in Thy sight,  
We may, we must draw near.
- 2 We perish if we cease from prayer;  
O grant us power to pray;  
And when to meet Thee we prepare,  
Lord, meet us by the way.
- 3 God of all grace, we come to Thee,  
With broken, contrite hearts;  
Gift that Thine eye delights to see,  
Faith in the inward parts.

## 150

## GOD: PRAYER AND CONFIDENCE

CWM RHONDDA 87.87.47

 $\text{♩} = 100$ 

The musical score consists of two staves of music in G major, 4/4 time. The top staff begins with a quarter note followed by eighth-note pairs. The bottom staff follows with eighth-note pairs. Both staves continue with similar patterns of eighth-note pairs and quarter notes. The music is divided into measures by vertical bar lines.

- 1 Lord, impart to us Thy wisdom,  
Zeal and strength and courage too;  
Let Thy grace and help be near us,  
In all things whate'er we do.  
    May Thy blessing,  
    May Thy blessing  
    Keep our every action true,  
    Keep our every action true.
- 2 Be Thou, Lord, our strong salvation,  
As through life we onward go;  
Thus to hear the Gospel message,  
And its saving power to know.  
    Christ our Saviour,  
    Christ our Saviour,  
    Help us, Lord, in him to grow,  
    Help us, Lord, in him to grow.
- 3 When Thy Kingdom is established  
And Thy Son we there shall see,  
May we find a place of blessing  
And with him for ever be:  
    Hymns of praises,  
    Hymns of praises  
    We will ever sing to Thee,  
    We will ever sing to Thee.

HESPERUS L.M.

 $\text{♩} = 92$ 

First Tune

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The time signature is 3/4 throughout. The key signature is B-flat major (two flats). The music begins with a half note in the treble clef staff, followed by a quarter note, a half note, and a quarter note. This pattern repeats. A repeat sign with a first ending bracket is placed after the second measure. The music continues with a half note, a quarter note, a half note, and a quarter note. A repeat sign with a second ending bracket is placed after the fourth measure.

- 1 Lord of all being, throned afar,  
Thy glory flames from sun and star;  
Centre and soul of every sphere,  
Yet to each seeking heart how near!
- 2 Sun of our life, Thy quick'ning ray  
Sheds on our path the glow of day;  
Star of our hope, Thy softened light  
Cheers the long watches of the night.
- 3 Our midnight is Thy smile withdrawn,  
Our noontide is Thy gracious dawn,  
Our rainbow arch, Thy mercy's sign;  
All, save the clouds of sin, are Thine.
- 4 Lord of all life, below, above,  
Whose light is truth, whose warmth is love,  
Before Thy ever glorious throne  
We ask no lustre of our own.
- 5 Grant us Thy truth to make us free,  
And kindling hearts that burn for Thee,  
Lit by Thy word with heavenly flame,  
Whose glow shall glorify Thy name.

OMBERSLEY L.M.

 $\text{♩} = 92$ 

Second Tune

The musical score consists of three staves of music. The top staff starts with a treble clef, the middle staff with an alto clef, and the bottom staff with a bass clef. The time signature is 3/4. The music is composed of eighth and sixteenth notes, with various rests and dynamic markings like 'p' (piano) and 'f' (forte). The notes are grouped by vertical bar lines and horizontal measures.

- 1 Lord of all being, throned afar,  
Thy glory flames from sun and star;  
Centre and soul of every sphere,  
Yet to each seeking heart how near!
- 2 Sun of our life, Thy quick'ning ray  
Sheds on our path the glow of day;  
Star of our hope, Thy softened light  
Cheers the long watches of the night.
- 3 Our midnight is Thy smile withdrawn,  
Our noontide is Thy gracious dawn,  
Our rainbow arch, Thy mercy's sign;  
All, save the clouds of sin, are Thine.
- 4 Lord of all life, below, above,  
Whose light is truth, whose warmth is love,  
Before Thy ever glorious throne  
We ask no lustre of our own.
- 5 Grant us Thy truth to make us free,  
And kindling hearts that burn for Thee,  
Lit by Thy word with heavenly flame,  
Whose glow shall glorify Thy name.

HORSLEY C.M.

 $\text{♩} = 76$ 

- 1 Lord, when we bend before Thy throne,  
And our confessions pour,  
Teach us to feel the sins we own,  
And hate what we deplore.
- 2 Our broken spirits pitying see,  
And penitence impart;  
Then let a kindling glance from Thee  
Beam hope upon the heart.
- 3 When we disclose our wants in prayer  
May we our wills resign,  
And not a thought our bosoms share  
Which is not wholly Thine.
- 4 Let faith each weak petition fill,  
And waft it to the skies;  
And teach our hearts 'tis goodness still  
That grants it or denies.

HEREFORD L.M.

♩ = 80

The musical score for "Hereford" consists of three staves of music. The top staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It features a pattern of eighth and sixteenth notes. The middle staff begins with an alto clef, a key signature of two flats, and a 3/4 time signature. It also features a pattern of eighth and sixteenth notes. The bottom staff begins with a bass clef, a key signature of two flats, and a 3/4 time signature. It follows the same rhythmic pattern as the other staves. The music is divided into measures by vertical bar lines.

- 1 Lord, when we meet to worship Thee  
Before us let Thy glory pass;  
Proclaim Thy mercy rich and free;  
In Jesus may we see Thy face.
- 2 Help us to bow with reverent awe,  
And yet to praise with grateful love;  
To fear, with all our hearts, Thy law,  
And yet Thy tender mercy prove.
- 3 Thy throne—although it is so high,  
We know to be a throne of grace:  
In confidence we now draw nigh,  
And worship at the meeting place.
- 4 O, meet with us; reveal Thy power;  
Send down Thy blessing from above;  
That, in this peaceful, solemn hour,  
We each may feel Thy wondrous love.

STRACATHRO C.M.

♩ = 92

- 1 Lord, who hast set our mortal feet  
On life's uncertain way,  
To Thee, in fellowship of need,  
We lift our hearts today.
- 2 Whene'er we walk in Thy clear light  
We journey unafraid;  
Yet often do we miss the gleam,  
And wander in the shade.
- 3 If some who tread life's path with us  
Are burdened and oppressed,  
Help us to share with them Thy gifts  
Of courage and of rest.
- 4 O Thou, who know'st the path we take,  
Who seest how oft we roam,  
Reveal Thyself, the Living Way,  
And guide all travellers home.

ST. MARTIN 10.4.10.4

 $\text{♩} = 92$ 

- 1 Lord, who Thyself hast bidden us to pray  
For daily bread,  
We ask Thee but for grace and strength this day  
Our path to tread.
- 2 Not for tomorrow, its uncharted road,  
Shall be our prayer;  
Sufficient for each day our daily load,  
Thy daily care.
- 3 Thine is the burden of the coming years;  
Their weal or woe,  
Their joys and griefs, their laughter and their tears  
We would not know.
- 4 We could not bear to hear complete the tale,  
If it were told;  
Enough to know Thy mercies cannot fail,  
Nor love grow cold.
- 5 So day by day Thy never-failing love  
Our soul shall stay;  
So let us be content Thy love to prove,  
Each passing day.

MEYER (ES IST KEIN TAG) 88.84

 $\text{d} = 60$ 

The musical score consists of four staves of music. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in 3/4 time with a key signature of one sharp (G major). The music is divided into four measures by vertical bar lines, with each measure ending in a double bar line and a repeat dot. The notes are primarily eighth and sixteenth notes, with some quarter notes.

- 1 My God, my Father, make me strong,  
When tasks of life seem hard and long,  
To greet them with this triumph-song:  
Thy will be done.
- 2 Draw from my timid eyes the veil,  
To show, where earthly forces fail,  
Thy power and love must still prevail,  
Thy will be done.
- 3 With confident and humble mind,  
Freedom in service I would find,  
Praying through every toil assigned,  
Thy will be done.
- 4 Things deemed impossible I dare,  
Thine is the call and Thine the care;  
Thy wisdom shall the way prepare;  
Thy will be done.
- 5 Thine is the power around me now,  
Faithful I stand in will and vow;  
I conquer—yet not I, but Thou;  
Thy will be done.

BURFORD C.M.

 $\text{♩} = 76$ 

The musical score for "Burford" is composed of four staves of music. Each staff begins with a treble clef and a bass clef, indicating a common measure time signature. The key signature is one flat. The music is divided into four distinct sections by vertical bar lines. The tempo is marked as 76 BPM.

- 1 O God of Bethel, by whose hand  
Thy people still are fed,  
Who through this weary pilgrimage  
Hast all the fathers led:
- 2 Our vows, our prayers, we now present  
Before Thy throne of grace;  
God of the fathers, be the God  
Of their succeeding race.

- 3 Through each perplexing path of life  
Our wandering footsteps guide;  
Give us each day our daily bread,  
And raiment fit provide.
- 4 O spread Thy covering wings around,  
Till all our wanderings cease,  
And in the Father's house of prayer,  
Redeemed, we rest in peace.

GLENDALE C.M.

 $\text{♩} = 40$ 

- 1 O Lord above, look down in love  
Thy children now to bless;  
That we in holy fear of Thee  
May walk in righteousness
- 2 One Lord, one faith, one Spirit word,  
One high and holy call;  
One God and Father, Thou who art  
Through all and in us all.
- 3 What wondrous harmony divine!  
O Lord, our zeal increase  
To keep united, strong in faith,  
Within the bond of peace.

*This hymn is also suitable for weddings*

WAS LEBET 13.10.13.10

♩ = 84

\*For first and last verses only

- 1 O worship the Lord in the beauty of holiness!  
Bow down before Him, His glory proclaim;  
With gold of obedience, and incense of lowness,  
Kneel and adore Him, the Lord is His name.
- 2 Low at His feet lay thy burden of carefulness,  
High on His heart He will bear it for thee,  
Comfort thy sorrows and answer thy prayerfulness,  
Guiding thy steps as may best for thee be.
- 3 Fear not to enter His courts in the slenderness  
Of the poor wealth thou wouldest reckon as thine;  
Truth in its beauty, and love in its tenderness,  
These are the offerings to lay on His shrine.
- 4 O worship the Lord in the beauty of holiness,  
Bow down before Him, His glory proclaim;  
With gold of obedience, and incense of lowness,  
Kneel and adore Him, the Lord is His name.

TOLLERTON L.M.

 $\text{J} = 92$ 

The musical score for "TOLLERTON" is presented in three staves. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the basso continuo/piano. The music is in common time (indicated by a 'C') but changes to three-quarter time (indicated by a '3/4') in the third section. The key signature is one sharp (F#). The piano part provides harmonic support, featuring chords and bass notes. The vocal parts sing in a call-and-response style, with the soprano and alto taking turns. The tempo is marked as J = 92.

- 1 Our Father, hear as now we pray  
And come to bow before Thy throne.  
We long to praise Thee every day,  
For Thou art King, and Thou alone.
- 2 We pray that soon Thy Son shall reign,  
That all the earth Thy name shall praise,  
The world be cleansed of death and pain,  
And every man shall know Thy ways.
- 3 We pray that we may serve Thee well,  
And run with patience life's great race,  
That in Thy Kingdom we might dwell  
Made welcome there through Thy good grace.

## OUR FATHER

 $\text{♩} = 60$ 

Our Fa - ther which art in heav'n, Hal - low - ed

be Thy name. Thy king - dom come, Thy will be

done on earth as it is in heav'n. Give us this day

our dai - ly bread, and for - give us our tres passes, as

we for - give them that tres - pass a - gainst us, and

A musical score for four voices (SATB) in common time. The music consists of four staves, each with a treble clef and a bass clef. The lyrics are integrated into the music, appearing below the notes. The first staff contains the beginning of the Lord's Prayer: "lead us not into temptation, but deliver us from evil, For Thine is the kingdom, and the power, and the glory, for ever and ever and ever, Amen." The second staff begins with a dynamic instruction "f cresc." The third staff ends with a dynamic instruction "ff". The fourth staff concludes with a final "Amen". The music features various note values including eighth and sixteenth notes, and rests. The key signature changes between staves, with sharps appearing in the third and fourth staves.

lead us not in - to tempt - a - tion,  
but de - liv - er us from e - vil, For Thine is the  
king dom, and the power, and the glo - ry, for ev - er and  
ev - er and ev - er, A - - men.

CARLISLE S.M.

 $\text{♩} = 76$ 

The musical score consists of two staves of music. The top staff begins with a forte dynamic (F) and consists of eighth-note chords. The bottom staff begins with a half note (B-flat) and consists of eighth-note chords. Both staves feature various rests and grace notes throughout the piece.

- 1 Our heavenly Father, hear  
The prayer we offer now;  
Thy name be hallowed far and near;  
To Thee all nations bow.
- 2 Thy kingdom come: Thy will  
On earth be done in love,  
As angels quick with love fulfil  
Thy perfect law above.
- 3 Our daily bread supply  
While by Thy word we live:  
The guilt of our iniquity  
Forgive, as we forgive.
- 4 From dark temptation's power,  
From fleshly lusts, defend:  
Deliver in the evil hour,  
And guide us to the end.
- 5 Thine, then, for ever be  
All glory, power divine;  
The sceptre, throne, and majesty  
Of heaven and earth are Thine.

HOLLINGSIDE 77.77.D

 $\text{♩} = 88$ 

First Tune

- 1 Take my life, and let it be  
Consecrated, Lord, to Thee;  
Take my moments and my days,  
Let them flow in ceaseless praise.  
Take my hands, and let them move  
At the impulse of Thy love;  
Take my feet, and let them be  
Swift and beautiful for Thee.
- 2 Take my voice, and let me sing  
Always, only, for my King;  
Take my lips, and let them be  
Filled with messages from Thee.

- Take my silver and my gold;  
Not a mite would I withhold;  
Take my intellect, and use  
Every power as Thou shalt choose.
- 3 Take my will and make it Thine;  
It shall be no longer mine.  
Take my heart, it is Thine own;  
It shall be Thy royal throne.  
Take my love; my Lord, I pour  
At Thy feet its treasure store:  
Take myself, and I will be  
Ever, only, all for Thee.

SARDIS 77.77

 $\text{♩} = 92$ 

Second Tune

1 Take my life, and let it be  
Consecrated, Lord, to Thee;  
Take my moments and my days,  
Let them flow in ceaseless praise.

2 Take my hands, and let them move  
At the impulse of Thy love;  
Take my feet, and let them be  
Swift and beautiful for Thee.

3 Take my voice, and let me sing  
Always, only, for my King;  
Take my lips, and let them be  
Filled with messages from Thee.

4 Take my silver and my gold;  
Not a mite would I withhold;  
Take my intellect, and use  
Every power as Thou shalt choose.

5 Take my will and make it Thine;  
It shall be no longer mine.  
Take my heart, it is Thine own;  
It shall be Thy royal throne.

6 Take my love; my Lord, I pour  
At Thy feet its treasure store:  
Take myself, and I will be  
Ever, only, all for Thee.

EATINGTON C.M.

♩ = 76

- 1 Prayer is the soul's sincere desire,  
Uttered or unexpressed;  
The motion of a hidden fire  
That trembles in the breast.
- 2 Prayer is the simplest form of speech  
That infant lips can try;  
Prayer the sublimest strains that reach  
The Majesty on high.
- 3 The saints in prayer appear as one  
In word, in deed, and mind,  
While with the Father and the Son  
Sweet fellowship they find.
- 4 O Thou by whom we come to God,  
The Life, the Truth, the Way,  
The path of prayer Thyself hath trod,  
Lord, teach us how to pray.

CAMACHA 64.64.66.64

 $\text{♩} = 80$ 

- 1 Teach me Thy Way, O Lord; teach me Thy Way;  
Thy guiding grace afford; teach me Thy Way;  
Help me to walk aright, more by faith less by sight,  
Lead me with heavenly light; teach me Thy Way
- 2 When I am sad at heart, teach me Thy Way;  
When earthly joys depart, teach me Thy Way;  
In hours of loneliness, in times of dire distress,  
In failure or success, teach me Thy Way.
- 3 When doubts and fears arise, teach me Thy Way;  
When storms o'erspread the skies, teach me Thy Way;  
Shine through the cloud and rain, through sorrow, toil and pain,  
Make Thou my pathway plain; teach me Thy Way.
- 4 Long as my life shall last, teach me Thy Way;  
Where'er my lot be cast, teach me Thy Way;  
Until the race is run, until the journey's done,  
Until the crown is won, teach me Thy Way.

## THE LORD BLESS THEE

$\text{♩} = 60$

The Lord bless thee and keep thee;  
the Lord make his face to shine up - on thee, and be  
gra - cious un - to thee; The Lord lift up His  
coun - ten - ance up - on thee and give thee peace.

*This and the following anthem may be sung together if desired*

## BLESSED BE JEHOVAH

 $d = 96$ 

Bless - ed, bless - ed be Je - ho - vah,  
 Is - rael's God, to all e - ter - ni - ty.  
 Let all the peo - ple say A - men.  
 Amen. Praise to the Lord give ye.

## THE LORD IS IN HIS HOLY TEMPLE

$\text{♩} = 72$   
*mp*

The musical score consists of four staves of music for two voices (Soprano and Bass) and piano. The key signature is one sharp (F#). The time signature is common time (indicated by '3'). The tempo is marked as  $\text{♩} = 72$  and *mp* (mezzo-pianissimo).

The lyrics are:

The Lord is in His ho - ly tem - ple, the  
 Lord is in His ho - ly tem - ple; Let all the  
 earth keep si - lence be - fore Him, Let all the earth keep  
 si - lence be - fore Him, keep si - lence be - fore Him.

Piano accompaniment details: The piano part provides harmonic support with sustained notes and chords. In the first section, the piano part consists of eighth-note chords. In the second section, the piano part consists of quarter-note chords. In the third section, the piano part consists of eighth-note chords. The dynamic for the piano part is marked as *p* (pianissimo) in the first section and *pp* (pianississimo) in the third section.

ALTON 88.77

 $\text{♩} = 84$ 

The musical score for "ALTON" is written in 2/4 time with a key signature of one sharp (G major). It consists of four staves: Treble, Bass, Alto, and Bass. The music begins with a forte dynamic in the treble staff, followed by a series of eighth-note chords and rests. The bass staff provides harmonic support with sustained notes and eighth-note chords. The alto and second bass staves follow a similar pattern, creating a four-part harmonic texture.

- 1 Though by sorrows overtaken,  
Lord, Thy servants seem forsaken,  
Thy Almighty hand, we know,  
Blendeth love with all our woe.
- 2 Over earth, and over ocean,  
Claiming mortal man's devotion,  
Round the living and the dead,  
Lord, Thy boundless love is shed.
- 3 All to death in this world hasteth;  
Riches vanish, beauty wasteth—  
Yet within Thy servant's breast  
Love is an undying guest.
- 4 Love will banish pain and anguish,  
Comfort wounded hearts that languish;  
Pour on them its golden wealth,  
Bless them with its heavenly health.
- 5 Love will bring salvation's morning,  
Save the meek, avenge all scorning;  
Let Thy love chase night away,  
Pour on us the light of day.

NEW 113th 88.88.88

 $\text{♩} = 88$ 

First Tune

The musical score consists of six staves of music. The top two staves are in treble clef, and the bottom four staves are in bass clef. The key signature is one sharp (F#). The time signature is 3/4. The tempo is indicated as  $\text{♩} = 88$ . The music is divided into measures by vertical bar lines. The first staff begins with a quarter note followed by eighth notes. The second staff begins with a half note followed by eighth notes. The third staff begins with a half note followed by eighth notes. The fourth staff begins with a half note followed by eighth notes. The fifth staff begins with a half note followed by eighth notes. The sixth staff begins with a half note followed by eighth notes.

- 1 Thou hidden Love of God, whose height,  
Whose depth unfathomed, no man knows,  
I see from far Thy beauteous light,  
Inly I sigh for Thy repose;  
My heart is pained, nor can it be  
At rest, till it find rest in Thee.
- 2 'Tis mercy all, that Thou hast brought  
My heart to seek for peace in Thee;  
Yet, while I seek but find Thee not,  
No peace my wandering mind shall see;  
Oh, when shall all my wanderings end,  
And all my steps to Thee-ward tend?
- 3 Is there a thing beneath the sun  
That strives with Thee my heart to share?  
Ah, tear it thence, and reign alone,  
The Lord of every motion there!  
Then shall my heart from pain be free,  
When it hath found repose in Thee.
- 4 O Lord! Thy sovereign aid impart  
To save me from low-thoughted care;  
Chase this self-will through all my heart,  
Through all its latent mazes there;  
Make me thy dutious child, that I  
Ceaseless may "Abba, Father", cry!

LOVE UNFATHOMED 88.88.88

 $\text{♩} = 52$ 

Second Tune

The musical score for "Second Tune" is arranged in four systems. Each system contains two staves: a treble staff on top and a bass staff on the bottom. The music is set in 2/2 time and G major. The tempo is marked as  $\text{♩} = 52$ . The score features various note values including eighth and sixteenth notes, and rests. Measure endings are marked with small numbers such as 8, 16, and 32. The notation is in a cursive hand style.

- 1 Thou hidden Love of God, whose height,  
Whose depth unfathomed, no man knows,  
I see from far Thy beauteous light,  
Inly I sigh for Thy repose;  
My heart is pained, nor can it be  
At rest, till it find rest in Thee.
- 2 'Tis mercy all, that Thou hast brought  
My heart to seek for peace in Thee;  
Yet, while I seek but find Thee not,  
No peace my wandering mind shall see;  
Oh, when shall all my wanderings end,  
And all my steps to Thee-ward tend?
- 3 Is there a thing beneath the sun  
That strives with Thee my heart to share?  
Ah, tear it thence, and reign alone,  
The Lord of every motion there!  
Then shall my heart from pain be free,  
When it hath found repose in Thee.
- 4 O Lord! Thy sovereign aid impart  
To save me from low-thoughted care;  
Chase this self-will through all my heart,  
Through all its latent mazes there;  
Make me thy dutious child, that I  
Ceaseless may "Abba, Father", cry!

WILTSHIRE C.M.

♩ = 84

The musical score for hymn 171, "WILTSHIRE C.M.", features four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in common time (indicated by '2'). The tempo is marked as ♩ = 84. The music consists of a series of eighth and sixteenth note patterns, typical of a C.M. (Common Measure) hymn tune.

- 1 Through all the changing scenes of life,  
In trouble and in joy,  
The praises of my God shall still  
My heart and tongue employ.
- 2 O magnify the Lord with me,  
With me exalt His name;  
When in distress to Him I called  
He to my rescue came.
- 3 The hosts of God encamp around  
The dwellings of the just;  
Deliverance He affords to all  
Who on His succour trust.
- 4 Fear Him, ye saints, and you will then  
Have nothing else to fear;  
Make you His service your delight,  
Your wants shall be His care.

ENTREATY 66.66

 $\text{♩} = 76$ 

The musical score for "Entreaty" features two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in G major (indicated by a sharp sign) and 4/4 time. The tempo is marked as  $\text{♩} = 76$ . The music is organized into two sections separated by double bar lines. The first section concludes with a half note in the bass staff. The second section begins with a bass clef, a sharp sign, and a dotted half note in the bass staff.

- 1 Thy way, not mine, O Lord,  
    However dark it be!  
    Lead me by Thine own hand,  
    Choose out the path for me.
- 2 The kingdom that I seek  
    Is Thine; so let the way  
    That leads to it be Thine;  
    Else I must surely stray.
- 3 Take Thou my cup, and it  
    With joy or sorrow fill  
    As best to Thee may seem;  
    Choose Thou my good and ill.
- 4 Not mine, not mine the choice  
    In all things great or small:  
    Be Thou my guide, my strength,  
    My wisdom, and my all!

## WE BOW IN PRAYER

$d = 58$

*mp*

We bow in prayer be-fore Thy throne, O God; Help us to

wor-ship Thee, Help us to wor-ship Thee in spi - rit and in

cres - cen - do f. dim.

truth. Help us to pray, help us to praise and hear Thy

word. Look down, O Lord in mer - cy up - on us, and

*cresc.*

blot out all our trans-gres-sions. O hear our prayer, ac-

cept our praise, for - give and bless us for Je - sus' sake, for-

give and bless us for Je - sus' sake. A - men.

DEVOTION No. 2 10.10.66.10

♩ = 84

The musical score consists of three staves of four measures each, separated by double bar lines. The top staff begins with a quarter note followed by eighth-note pairs. The middle staff begins with a quarter note followed by eighth-note pairs. The bottom staff begins with a quarter note followed by eighth-note pairs.

- 1 We come, O God, to bow before Thy throne;  
To pay our solemn vow through Thy dear Son.  
He is our High Priest there  
To incense faithful prayer;  
Hear, gracious Father, hear his spirit's groan.
- 2 We lift our hearts to Thee, seeking for grace:  
May we Thy goodness see in Jesus' face.  
Keep in Thy narrow way  
All who Thy word obey,  
Lest from Thy paths they stray and lose the race.
- 3 Speed on, O God, the hour when, free from sin,  
We'll rise, Thy sons of power, glorious within:  
And, with Thy Christ confest,  
Blessing and ever blest,  
Rule o'er the earth at rest in the Amen.

## WINDERMERE S.M.

♩ = 80

The musical score for "Windermere" is presented in two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The key signature is G major, indicated by two sharp signs. The music consists of two measures followed by a repeat sign and another two measures. The notes are primarily eighth notes, with some sixteenth-note patterns. Dynamic markings include "p" (piano) and "f" (forte).

1 We give Thee but Thine own,  
 Whate'er the gift may be;  
 All that we have is Thine alone,  
 A trust, O Lord, from Thee.

2 May we Thy bounties thus  
 As stewards true receive,  
 And gladly, as Thou blessest us,  
 To Thee our first-fruits give.

## 176

## GOD: PRAYER AND CONFIDENCE

RHODA 10.10.10.10

 $\text{♩} = 92$ 

A musical score for piano and voice, page 176. The score consists of four systems of music, each with two staves: treble and bass. The key signature is one flat, and the time signature is common time (indicated by a '4'). The tempo is marked as  $\text{♩} = 92$ . The vocal line (treble staff) begins with a sustained note followed by eighth-note chords. The piano accompaniment (bass staff) provides harmonic support with eighth-note chords. The vocal line includes several sustained notes and eighth-note chords, while the piano part features eighth-note patterns and occasional sustained notes.

- 1 We look to Thee, O Thou who changest not,  
When weariness of spirit is our lot,  
Thou art the refuge whither we may flee;  
O Thou who changest not, we look to Thee.
- 2 We hope in Thee, O Thou who changest not,  
Vain was the good which in the world we sought,  
Thy word of truth alone our rest can be;  
O Thou who changest not, we hope in Thee.
- 3 We trust in Thee, O Thou who changest not,  
All human help is but with weakness fraught,  
“Thou art the Rock Eternal” is our plea;  
O Thou who changest not, we trust in Thee.
- 4 We wait for Thee, O Thou who changest not,  
Our hearts would cherish still the blissful thought,  
We shall, with joy, the King of Glory see;  
O Thou who changest not, we wait for Thee.

METZLER'S REDHEAD C.M.

 $\text{♩} = 84$ 

The musical score consists of two staves of eight measures each, separated by a double bar line. The top staff begins with a quarter note, followed by eighth-note pairs. The bottom staff begins with a half note, followed by eighth-note pairs. The music is in common time, with a key signature of one sharp (G major). The tempo is indicated as 84 BPM.

- 1 Father of mercies, in Thy word  
What endless glory shines!  
For ever be Thy name adored  
For these celestial lines.
- 2 Here springs of consolation rise  
To cheer the fainting mind:  
And thirsty souls receive supplies,  
And sweet refreshment find.
- 3 Here the Redeemer's welcome voice  
Spreads heav'nly peace around;  
And life and everlasting joys  
Attend the blissful sound.
- 4 O may these heav'nly pages be  
My ever dear delight;  
And still new beauties may I see  
And still increasing light.
- 5 Divine Instructor, gracious Lord,  
Be Thou for ever near;  
Teach me to love Thy sacred word,  
And view my Saviour there.

BROCKHAM L.M.

 $\text{♩} = 80$ 

- 1 God's servants who once bore the light  
Of gospel truth o'er heathen night,  
Still by their words that light impart  
To glad our eyes and cheer our heart.
- 2 For at His will they preached the word  
Which cured disease, which health conferred:  
O may that healing power once more  
On earth be seen life to restore:
- 3 That when our Lord again shall come,  
And speak the world's unerring doom,  
He may with them pronounce us blest,  
And place us in God's endless rest.

RAVENSHAW 66.66

♩ = 92



- 1 Lord, Thy word abideth,  
And our footsteps guideth;  
Who its truth believeth  
Light and joy receiveth.
- 2 When our foes are near us,  
Then Thy word doth cheer us,  
Word of consolation,  
Message of salvation.
- 3 When the storms are o'er us  
And dark clouds before us,  
Then its light directeth  
And our way protecteth.
- 4 Who can tell the pleasure,  
Who recount the treasure,  
By Thy word imparted  
To the simple-hearted?
- 5 Word of mercy, giving  
Succour to the living;  
Word of life, supplying  
Comfort to the dying.
- 6 O that we, discerning  
Its most holy learning,  
Lord, may love and fear Thee,  
Evermore be near Thee.

FESTUS L.M.

 $\text{♩} = 80$ 

- 1 O God, who didst Thy will unfold  
In wondrous modes to saints of old—  
By dream, by oracle, by seer—  
Wilt Thou not still Thy people hear?
- 2 What though no answering voice is heard,  
Thine oracles, the written word,  
Counsel and guidance still impart,  
Enlightening to the upright heart.
- 3 What though no more by dreams is shown  
That future things to God are known;  
Enough the promises reveal:  
His wisdom doth the rest conceal.
- 4 We wait, in faith, the day decreed  
For which in prayer we daily plead—  
When Christ, returned, shall show to men  
God's righteous arm made bare again.

WORD ALIVE 76.76.D

 $\text{♩} = 80$ A musical score for two voices (treble and bass) in common time, featuring five staves of music. The key signature is one flat. The tempo is indicated as  $\text{♩} = 80$ . The music consists of eighth and sixteenth note patterns, with various dynamics and rests. The bass line provides harmonic support, often featuring sustained notes or simple chords.

- 1 God's word alive and active,  
Proclaimed throughout the years,  
Still comforts us in hardship,  
And calms our hidden fears;  
This word of hope and freedom  
Sustains us every day,  
And helps us walk with patience  
The strait and narrow way.
- 2 God's word alive and active  
To all is offered free;  
It opens hearts to love Him,  
It helps the blind to see;  
It feeds the soul that hungers,  
Gives drink to those who thirst,  
Bestows the richest blessings  
On all who put God first.
- 3 God's word alive and active  
Is centred in our Lord;  
In him we have assurance  
All things shall be restored.  
His servants pray and long for  
The day of his return,  
His righteous ways all people  
On earth shall see and learn.

INSPIRATION C.M.

 $\text{♩} = 104$ 

- 1 O God, who from the ages past  
Has made Your purpose clear,  
By many modes and different ways  
Caused man Your will to hear.
- 2 Your power that moved those holy seers  
To speak Your word to man,  
Preserved it through the ages long—  
Salvation's loving plan.
- 3 At last, the coming of Your Son  
Revealed Your mind to all,  
That those who own their mortal state  
May know the gospel call.
- 4 That word is life to all today  
For those who seek Your face.  
We give our thanks for this rich guide  
That brings us saving grace.

MELITA 88.88.88

♩ = 84

First Tune

The musical score consists of three staves of music for two voices. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The music is in common time (indicated by a '4'). The notation includes eighth and sixteenth notes, with some notes having stems pointing up and others down. The first staff starts with a quarter note followed by a series of eighth notes. The second staff starts with a half note followed by a series of eighth notes. The third staff starts with a half note followed by a series of eighth notes.

1 **Inspirer of the ancient seers,**  
 Who wrote from Thee the sacred page,  
 A light for all succeeding years,

A lamp in this degenerate age:  
 Wisdom to us Thy words impart,  
 And with Thy comfort fill our heart.

2 **And now Thine oracles we read,**  
 With earnest prayer and strong desire  
 More richly on Thy words to feed,  
 More strongly catch their living fire;  
 Our weakness help, our darkness chase,  
 And shine upon us with Thy face.

3 **Whene'er in error's path we rove,**  
 The living way, through sin, forsake,  
 Our conscience let Thy word reprove,  
 Convince and bring Thy wanderers back—  
 Deep wounded by the Spirit's sword,  
 And then by Gilead's balm restored.

SAGINA D.L.M.

 $\text{♩} = 69$ 

Second Tune

The musical score consists of six staves of music. The top staff uses a treble clef and common time (indicated by a 'C'). The second staff uses a bass clef and common time. The third staff uses a treble clef and common time. The fourth staff uses a bass clef and common time. The fifth staff uses a treble clef and common time. The sixth staff uses a bass clef and common time. The music is in a D major key signature (two sharps). The tempo is indicated as  $\text{♩} = 69$ . The title "Second Tune" is centered above the music. The lyrics "THE WORD OF GOD" are repeated three times in alliteration: "THE WORD OF GOD, THE WORD OF GOD, THE WORD OF GOD". The music features various note patterns, including eighth and sixteenth notes, and rests.

Wis - dom to us Thy words im - part,  
Wis - dom to us Thy words im - part,  
And with Thy com - fort fill our heart.

And with Thy com - fort fill our heart.

1 Inspirer of the ancient seers,  
Who wrote from Thee the sacred page,  
A light for all succeeding years,  
A lamp in this degenerate age:  
Wisdom to us Thy words impart,  
And with Thy comfort fill our heart;  
Wisdom to us Thy words impart,  
And with Thy comfort fill our heart.

2 And now Thine oracles we read,  
With earnest prayer and strong desire  
More richly on Thy words to feed,  
More strongly catch their living fire;  
Our weakness help, our darkness chase,  
And shine upon us with Thy face;  
Our weakness help, our darkness chase,  
And shine upon us with Thy face.

3 Whene'er in error's path we rove,  
The living way, through sin, forsake,  
Our conscience let Thy word reprove,  
Convince and bring Thy wanderers back—  
Deep wounded by the Spirit's sword,  
And then by Gilead's balm restored;  
Deep wounded by the Spirit's sword,  
And then by Gilead's balm restored.

MELCOMBE L.M.

 $\text{♩} = 88$ 

- 1 The heavens declare Thy glory, Lord;  
In every star Thy wisdom shines;  
But when our eyes behold Thy word,  
We read Thy name in fairer lines.
- 2 The rolling sun, the changing light,  
The nights and days Thy power confess;  
But the blest volume Thou didst write  
Reveals Thy justice and Thy grace.
- 3 Sun, moon and stars convey Thy praise  
The whole earth round, and never stand;  
So shall the gospel of Thy grace  
Shed light and truth on every land.
- 4 Great Sun of Righteousness, arise!  
The dark world bless with heavenly light.  
Thy gospel makes the simple wise,  
Thy laws are pure, Thy judgements right.

ST. CUTHBERT 86.84

 $\text{♩} = 76$ 

- 1 The Lord a gift of love foretold:  
‘Hath sorrow filled your heart?  
A Comforter to you I send  
If I depart.
- 2 ‘Your sorrow shall be turned to joy,  
Your anxious fears made still,  
When God’s own power, and strength and love  
Your heart shall fill.
- 3 ‘When he, the Comforter, is come,  
All truth you then shall know.  
The words I spake he shall recall,  
The future show.
- 4 ‘Keep my commands; be not afraid,  
Your anxious cares release.  
My Father waits in heav’n; with you  
I leave my peace.’
- 5 O God of comfort, power and love,  
Teach us to trust in Thee,  
That Jesus of our restless hearts  
The peace may be.

THY WORD C.M.

♩ = 80

- 1 Thy word, O Lord, has been to us  
A fountain, deep and clear;  
To satisfy our thirst for Thee,  
Our hearts to soothe and cheer.
- 2 Its light that shone in days of old,  
Still shines forever bright;  
To lead us safely on Thy way  
And guide our steps aright.
- 3 Thy precepts wise teach us that we  
Live not by bread alone,  
Therefore our prayers for strength and grace  
Rise daily to Thy throne.
- 4 O may Thy word still be to us  
A never failing spring;  
May we find comfort, hope and peace  
Beneath Thy shel'ring wing.

GELOBT SEI GOTT 88.84

*J = 112*

Unison

Harmony

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

- 1 Angels did sing on Beth'l'em's hill  
"Glory to God in heav'n above,  
Peace on the earth, to men goodwill":  
*Hallelujah!*
- 2 Shepherds who heard the joyful sound  
Learned of the Saviour born that day,  
Knelt in the light that shone around.  
*Hallelujah!*
- 3 Seeking the Saviour who was born,  
Leaving their sheep, they found him nigh:  
Praise to the Lord for that glad morn!  
*Hallelujah!*
- 4 Brethren, come, sing the same glad song,  
Jesus was born to be our King.  
Come let us to his footstool throng!  
*Hallelujah!*

NEWBRIDGE 77.77.D

 $\text{♩} = 96$ 

A musical score for four staves, likely intended for a four-part choir or organ. The music is in common time and major key signature. The tempo is marked as  $\text{♩} = 96$ . The score consists of four systems of music, each system starting with a repeat sign and a bass clef. The top two staves are in treble clef, and the bottom two are in bass clef. The music features various note values including eighth and sixteenth notes, and rests. The harmonic progression includes chords such as G major, D major, and E major.

- 1 Angels o'er the sleeping earth  
Sang their praise at Jesus' birth.  
Shepherds worshipped as he lay  
Cradled in a bed of hay.  
Wise men, come from east afar,  
Guided to him by a star,  
Bowed the holy child to greet,  
Laid their treasure at his feet.
- 2 Pleasing God with every breath,  
In the home of Nazareth,  
He in grace and wisdom grew,  
To his Heav'nly Father true.  
Son of God, he sought to share  
Joseph's constant toil and care:  
O'er the simple daily round  
Truth in meditation found.
- 3 Then aside his tools he laid,  
And the gospel call obeyed:  
Teacher bearing tidings glad,  
Comforter of sick and sad.  
As the prophets, men of old,  
Spake for God and thus foretold,  
Oft he fasted, prayed alone,  
Ever made God's will his own.
- 4 Lamb of God, his life he gave  
Men from power of death to save;  
Life of love—beyond all price—  
Jesus, perfect sacrifice;  
Raised to life at God's right hand,  
Waits the great divine command  
Israel's kingdom to restore,  
Life to bring for evermore.

EPIPHANY 11.10.11.10

 $\text{♩} = 63$ 

The musical score consists of four staves of music. The top two staves are in common time (indicated by a 'C') and have a key signature of one sharp (indicated by a 'F#'). The bottom two staves are also in common time and have a key signature of one sharp. The music is divided into measures by vertical bar lines. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. Measure 1 starts with a half note in the treble clef staff, followed by eighth-note pairs. Measures 2-4 show a repeating pattern of eighth-note pairs. Measure 5 begins with a half note in the bass clef staff, followed by eighth-note pairs. Measures 6-8 continue this pattern. Measure 9 starts with a half note in the treble clef staff, followed by eighth-note pairs. Measures 10-12 continue this pattern. Measure 13 starts with a half note in the bass clef staff, followed by eighth-note pairs. Measures 14-16 continue this pattern. Measure 17 starts with a half note in the treble clef staff, followed by eighth-note pairs. Measures 18-20 continue this pattern. Measure 21 starts with a half note in the bass clef staff, followed by eighth-note pairs. Measures 22-24 continue this pattern. Measure 25 starts with a half note in the treble clef staff, followed by eighth-note pairs. Measures 26-28 continue this pattern. Measure 29 starts with a half note in the bass clef staff, followed by eighth-note pairs. Measures 30-32 continue this pattern. Measure 33 starts with a half note in the treble clef staff, followed by eighth-note pairs. Measures 34-36 continue this pattern. Measure 37 starts with a half note in the bass clef staff, followed by eighth-note pairs. Measures 38-40 continue this pattern. Measure 41 starts with a half note in the treble clef staff, followed by eighth-note pairs. Measures 42-44 continue this pattern. Measure 45 starts with a half note in the bass clef staff, followed by eighth-note pairs. Measures 46-48 continue this pattern. Measure 49 starts with a half note in the treble clef staff, followed by eighth-note pairs. Measures 50-52 continue this pattern. Measure 53 starts with a half note in the bass clef staff, followed by eighth-note pairs. Measures 54-56 continue this pattern. Measure 57 starts with a half note in the treble clef staff, followed by eighth-note pairs. Measures 58-60 continue this pattern. Measure 61 starts with a half note in the bass clef staff, followed by eighth-note pairs. Measures 62-64 continue this pattern. Measure 65 starts with a half note in the treble clef staff, followed by eighth-note pairs. Measures 66-68 continue this pattern. Measure 69 starts with a half note in the bass clef staff, followed by eighth-note pairs. Measures 70-72 continue this pattern. Measure 73 starts with a half note in the treble clef staff, followed by eighth-note pairs. Measures 74-76 continue this pattern. Measure 77 starts with a half note in the bass clef staff, followed by eighth-note pairs. Measures 78-80 continue this pattern. Measure 81 starts with a half note in the treble clef staff, followed by eighth-note pairs. Measures 82-84 continue this pattern. Measure 85 starts with a half note in the bass clef staff, followed by eighth-note pairs. Measures 86-88 continue this pattern. Measure 89 starts with a half note in the treble clef staff, followed by eighth-note pairs. Measures 90-92 continue this pattern. Measure 93 starts with a half note in the bass clef staff, followed by eighth-note pairs. Measures 94-96 continue this pattern. Measure 97 starts with a half note in the treble clef staff, followed by eighth-note pairs. Measures 98-100 continue this pattern.

- 1 Brightest and best of the sons of the morning,  
Dawn on our darkness, and lend us thine aid;  
Star of the east, the horizon adorning,  
Guide where our infant Redeemer is laid.
- 2 Say, shall we yield him in costly devotion  
Odours of Edom, and offerings divine,  
Gems of the mountain, and pearls of the ocean,  
Myrrh from the forest, or gold from the mine?
- 3 Vainly we offer each ample oblation,  
Vainly with gifts would his favour secure;  
Richer by far is the heart's adoration;  
Dearer to God are the prayers of the poor.
- 4 Brightest and best of the sons of the morning,  
Dawn on our darkness, and lend us thine aid;  
Star of the east, the horizon adorning,  
Guide where our infant Redeemer is laid.

STUTTGART 87.87

♩ = 84

- 1 Bethlehem, thou little city,  
All the earth thy fame shall tell,  
For from thee came forth Messiah  
Who shall rule o'er Israel.
- 2 Lo! the Star of Jacob riseth  
Telling of a royal birth,  
Leading Gentiles to its rising  
From the darkened ends of earth.
- 3 Sages mark its lambent beauty,  
Learn its message long foretold;  
See them come, their gifts to offer,  
Myrrh and frankincense and gold.
- 4 Symbols they of joy and sorrow,  
Myrrh for balm that mourners bring,  
Frankincense for intercession,  
Gold the glory of the King.

MANNHEIM 87.87.87

 $\text{♩} = 96$ 

The musical score is composed of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in B-flat major (two flats) and common time. The music begins with a half note followed by a quarter note, then a eighth-note pair, and a half note. This pattern repeats. A repeat sign with a small '8' above it is placed between the first and second measures. The second measure continues the same pattern. The third measure starts with a half note followed by a quarter note, then an eighth-note pair, and a half note.

- 1 Earth was waiting spent and restless,  
Moved with mingled hope and fear;  
And the faithful few were sighing,  
'Surely, Lord, the day is near;  
Dear desire of all the nations;  
It is time he should appear.'
- 2 Then the spirit of the Highest  
On a virgin meek came down,  
To her name He added blessing  
To her lowliness renown;  
For she bare the Lord's Anointed  
For his cross and for his crown.
- 3 Earth for him had groaned and travailed  
Since the ages first began;  
For in him was hid the secret  
That through all the ages ran—  
Son of Mary, Son of David,  
Son of God, and Son of Man.

SILENT SHADES 87.87

 $\text{♩} = 60$ 

The musical score for "Silent Shades" features two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 3/4 time with a key signature of one flat. The music consists of eighth-note patterns. The tempo is indicated as  $\text{♩} = 60$ .

- 1 Hark! what mean those holy voices,  
Sweetly sounding through the skies?  
Lo! th'angelic host rejoices;  
Heavenly hallelujahs rise.
- 2 Listen to the wondrous story  
Which they chant in hymns of joy:  
'Glory in the highest, glory;  
Glory be to God Most High!'
- 3 'Peace on earth, goodwill from heaven,  
Reaching far as man is found;  
Life proclaimed, and sin forgiven;  
Loud our hymns of praise shall sound.'
- 4 'Christ is born, the great Anointed,  
Heaven and earth his praises sing!  
O, receive whom God appointed  
For your Prophet, Priest, and King.'

WINCHESTER OLD C.M.

 $\text{♩} = 92$ 

- 1 While shepherds watched their flocks by night,  
All seated on the ground,  
The angel of the Lord came down,  
And glory shone around.
- 2 'Fear not', said he; for mighty dread  
Had seized their troubled mind;  
'Glad tidings of great joy I bring  
To you and all mankind.'
- 3 'To you, in David's town, this day  
Is born of David's line  
A Saviour, who is Christ the Lord;  
And this shall be the sign:
- 4 'The heavenly Babe you there shall find  
To human view displayed,  
All meanly wrapped in swathing bands  
And in a manger laid.'
- 5 Thus spake the seraph, and forthwith  
Appeared a shining throng  
Of angels praising God, who thus  
Addressed their joyful song:
- 6 'All glory be to God on high,  
And in the earth be peace;  
Goodwill to men from heav'n is come  
And never more shall cease.'

NOËL D.C.M.

 $\text{♩} = 92$ 

The musical score consists of eight staves of music. The top two staves are in treble clef, G major (one sharp), and common time (indicated by a '4'). The bottom two staves are in bass clef, F major (one flat), and common time. The music features various note heads, stems, and bar lines. Measure 1 starts with a half note in the bass, followed by eighth-note pairs in the treble. Measures 2-3 show eighth-note pairs in both treble and bass. Measures 4-5 continue with eighth-note patterns. Measures 6-7 introduce quarter notes and sixteenth-note patterns. Measure 8 concludes with a half note in the bass. The score is divided into four systems by vertical bar lines.

- 1 It came upon the midnight clear,  
That glorious song of old,  
From angels bending near the earth  
Where shepherds kept their fold;  
"Peace on the earth, good will to men,  
From heaven's all-gracious King!"  
The world in solemn stillness lay  
To hear the angels sing.
- 2 Yet with the woes of sin and strife  
The world has suffered long;  
Beneath the angel-strain have rolled  
Two thousand years of wrong;  
And man, at war with man, hears not  
The words of peace they bring:  
O hush the noise, ye men of strife,  
And hear the angels sing.
- 3 For lo, the days are hastening on  
By prophet-bards foretold,  
When, with the ever-circling years,  
Comes round the age of gold;  
When peace shall over all the earth  
Its ancient splendours fling,  
And all the world give back the song  
Which now the angels sing.

ADESTE FIDELES Irregular

 $\text{♩} = 100$ 

The musical score consists of five staves of music. The first two staves are soprano voices in G major (indicated by a sharp sign) and common time. The third staff is bass in G major and common time. The fourth staff is soprano in G major and common time, with the instruction "Org." above it. The fifth staff is bass in G major and common time. The music features various note values including eighth and sixteenth notes, with several grace notes indicated by small vertical strokes. Measure lines connect the notes across the staves.

- 1 O come, all ye faithful, joyful and triumphant,  
O come ye, O come ye to Bethlehem;  
Come and behold him, born the King of angels:  
O come, let us adore him, O come, let us adore him,  
O come, let us adore him, Christ the Lord!
- 2 See how the shepherds, summoned to his cradle,  
Leaving their flocks, draw nigh with lowly fear;  
We too will thither bend our joyful footsteps:  
O come, let us adore him, O come, let us adore him,  
O come, let us adore him, Christ the Lord!
- 3 Sing choirs of angels, sing in exultation,  
Sing, all ye citizens of heaven above;  
Glory to God in the highest:  
O come, let us adore him, O come, let us adore him,  
O come, let us adore him, Christ the Lord!

DESIRE 86.86.86

 $\text{♩} = 76$ 

The musical score consists of three staves of music. The top staff is in common time (indicated by a 'C') and 2/4 time (indicated by a '2'). The middle staff is in 2/4 time. The bottom staff is in 2/4 time. The music is written for a single instrument, likely an organ or piano, using basso continuo notation. It features sustained notes (pedal points) and rhythmic patterns such as eighth-note pairs and sixteenth-note figures. The notation includes various note heads (solid black, open, and cross-hatched) and rests.

- 1 The race that long in darkness sat  
    Have seen a glorious light;  
The people dwell in day, who dwelt  
    In death's surrounding night;  
The people dwell in day, who dwelt  
    In death's surrounding night.
- 2 To hail the rise of that bright sun  
    The gathering nations come  
With joy, as when the reapers bear  
    The harvest treasures home;  
With joy, as when the reapers bear  
    The harvest treasures home.
- 3 To us a Child of hope is born;  
    To us a Son is given;  
Him shall the tribes of earth obey,  
    Him all the hosts of heaven;  
Him shall the tribes of earth obey,  
    Him all the hosts of heaven.
- 4 His name shall be the Prince of Peace,  
    For evermore adored;  
The Wonderful, the Counsellor,  
    The great and mighty Lord;  
The Wonderful, the Counsellor,  
    The great and mighty Lord.
- 5 His power increasing still shall spread,  
    His reign no end shall know;  
His throne in love shall justice guard,  
    And peace the nations know;  
His throne in love shall justice guard,  
    And peace the nations know.

ST. THEODULPH 76.76.D

 $\text{♩} = 92$ 

The musical score consists of two staves, one for the treble voice (soprano) and one for the bass voice (alto). Both staves are in common time (indicated by a '4'). The tempo is marked as  $\text{♩} = 92$ . The key signature changes throughout the piece, starting in G major, moving through A major, B major, C major, D major, E major, F major, and finally G major again. The music features various note values including eighth and sixteenth notes, and rests. The bass staff includes several sharp and double sharp symbols, indicating临时调 (tempo changes) such as  $(\#)$  and  $(\text{D})$ .

- 1 All glory, laud, and honour  
To thee, Redeemer, King,  
To whom the lips of children  
Made sweet hosannas ring.  
Thou art the King of Israel,  
Thou David's royal Son,  
Who in the Lord's name comest,  
The King and Blessèd One.
- 2 The company of angels  
Are praising thee on high,  
And mortal men and all things  
Shall gladly make reply.  
The people of the Hebrews  
With palms before thee went;  
Our praise and prayer and anthems  
Before thee we present.
- 3 Thou didst accept their praises,  
Accept the prayers we bring,  
Who in all good delightest,  
Thou good and gracious King.  
All glory, laud, and honour  
To thee, Redeemer, King.  
To whom the lips of children  
Made sweet hosannas ring.

♩ = 72

- 1 Behold My Servant, see him rise  
Exalted in My might:  
Him have I chosen, and in him  
I place supreme delight,  
I place supreme delight.
- 2 On him, in rich effusion poured,  
My spirit doth descend:  
My truths and judgements he shall show  
To earth's remotest end,  
To earth's remotest end.
- 3 The progress of his zeal and power  
Shall never know decline,  
Till Gentile lands and distant isles  
Receive the law divine,  
Receive the law divine:
- 4 Till lonely isles and farthest lands  
Delight to sound his praise;  
And all combined, with one accord,  
Jehovah's glories raise,  
Jehovah's glories raise.

*Note: Timing of last line has been revised from previous editions.*

ST. BRIDE S.M.

 $\text{♩} = 72$ 

The musical score for "St. Bride" is written in two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). The key signature is one flat (indicated by 'F'). The music consists of two measures per line, with each measure containing either eighth or sixteenth note patterns. The bass staff uses thicker lines for its notes compared to the treble staff.

- 1 Blest are the pure in heart,  
For they shall see our God,  
The secret of the Lord is theirs,  
Their heart is Christ's abode.
- 2 The Son whom God hath given  
Our life and peace to bring,  
To dwell in lowliness with men,  
Their Pattern and their King;
- 3 Still to the lowly soul  
He doth himself impart,  
And for God's dwelling place alone  
Blesseth the pure in heart.
- 4 Lord, we thy presence seek;  
May ours this blessing be;  
Be ours a pure and lowly heart,  
A temple meet for thee.

RATISBON 77.77.77

 $\text{♩} = 92$ 

The musical score consists of three identical measures of music. Each measure begins with a quarter note in the treble clef staff, followed by a eighth-note pair, another eighth note, and a half note. This pattern repeats in the second measure. In the third measure, the first two notes are eighth notes, followed by a half note, and then a quarter note. The bass clef staff follows a similar pattern, starting with a quarter note, followed by an eighth-note pair, another eighth note, and a half note.

- 1 Christ, whose glory fills the skies.  
Christ, the true, the only Light,  
Sun of Righteousness, arise,  
Triumph o'er the shades of night:  
Dayspring from on high, be near:  
Daystar, in my heart appear.
- 2 Dark and cheerless is the morn  
Unaccompanied by thee:  
Joyless is the day's return,  
Till thy mercy's beams I see;  
Till they inward light impart,  
Glad my eyes, and warm my heart.
- 3 Visit then this soul of mine,  
Pierce the gloom of sin and grief;  
Fill me, radiancy divine,  
Scatter all my unbelief:  
More and more thyself display,  
Shining to the perfect day.

HEINLEIN 77.77

 $\text{♩} = 80$ 

- 1 Forty days and forty nights  
Thou wast fasting in the wild;  
Forty days and forty nights  
Tempted, and yet undefiled.
- 2 When in hunger thou didst say,  
“It is written, Man shall live”  
(Putting fleshly lust away)  
“By the word that God did give.”
- 3 When the world would make thee king  
In the way men ever trod,  
Spurnedst thou the unclean thing:  
“It is written, Worship God.”
- 4 When the devil tempted thee  
With the Scripture wrested sore,  
From his toils thou didst break free,  
With the Scripture honoured more.
- 5 Lust of flesh, and lust of eyes,  
Pride of life—those dreaded three!  
Lord, thou didst antagonize  
By the Word, made flesh in thee.
- 6 Father, by that holy Word  
Which did strengthen Thy dear Son,  
Strengthen us, that with our Lord  
We at last may be made one.

BEDE 64.64.D

 $\text{♩} = 88$ 

The musical score consists of four staves of music in common time (indicated by the 'C' symbol) with a key signature of one sharp (indicated by the 'F#' symbol). The music is divided into two voices: soprano (top staff) and basso continuo (bottom staff). The soprano part features eighth-note chords and melodic lines with grace notes and slurs. The basso continuo part provides harmonic support with sustained notes and bass lines. The score includes dynamic markings such as 'pp' (pianissimo) and 'p.' (piano). The music concludes with a final cadence.

- 1 Fierce was the billow wild,  
Dark was the night;  
Oars laboured heavily,  
Foam glimmered white;  
Trembled the mariners,  
Peril was nigh:  
Then saith the Son of God,  
"Peace! It is I."
- 2 Ridge of the mountain wave,  
Lower thy crest!  
Wail of Euroclydon  
Be thou at rest!  
Sorrow can never be,  
Darkness must fly,  
Where saith the world's great Light,  
"Peace! It is I."
- 3 Jesus, Deliverer,  
Near to us be;  
Soothe thou our voyaging  
Over life's sea:  
Then, when the storm of death  
Roars, sweeping by,  
Say thou, O Lord of Life,  
"Peace! It is I."

STRACATHRO C.M.

 $\text{♩} = 92$ 

- 1 From fisher's net, from fig-tree's shade,  
God gathers whom He will;  
Touched by His grace, such men are made  
His purpose to fulfil.
- 2 So Matthew left his golden gains  
To heed the Master's call;  
His soul the love of Christ constrains  
Through faith to give up all.
- 3 O grant us grace as to Thy call  
We faithful strive to be;  
And, cheerfully forsaking all,  
May follow only Thee.

ST. PETER C.M.

 $\text{♩} = 84$ 

The musical score for "St. Peter C.M." consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of four flats. The music is composed of eighth-note patterns. A dynamic marking "p" (piano) is placed above the bass staff near the end of the second measure.

- 1 How sweet the name of Jesus sounds  
In the believer's ear!  
It soothes his sorrows, heals his wounds,  
And drives away his fear.
- 2 It makes the wounded spirit whole,  
And calms the troubled breast:  
'Tis manna to the hungry soul,  
And to the weary, rest.
- 3 Dear Name! the rock on which I build,  
My shield and hiding-place,  
My never-failing treasury filled  
With boundless stores of grace:
- 4 Weak is the effort of my heart,  
And cold my warmest thought;  
But when I see thee as thou art,  
I'll praise thee as I ought.

JESU, MEINE FREUDE 66.5.66.5.7.8.6

 $\text{♩} = 66$ 

The musical score consists of four systems of music, each with two staves: treble and bass. The key signature is one flat (G minor). The time signature is 4/4. The tempo is indicated as  $\text{♩} = 66$ . The music features various note values including eighth and sixteenth notes, with rests and dynamic markings like  $\text{♩}$  and  $\text{♩}\text{—}$ . The vocal line is primarily in the treble clef staff, while the bass line provides harmonic support in the bass clef staff.



- 1 Jesus, priceless treasure,  
Source of purest pleasure,  
Truest friend to me;  
Long my heart hath panted,  
Till it well-nigh fainted,  
Thirsting after thee.  
Thine I am, O spotless Lamb,  
I will suffer nought to hide thee,  
Ask for nought beside thee.
  
- 2 Hence, all fears and sadness!  
For the Lord of gladness,  
Jesus, enters in:  
Those who love the Father,  
Though the storms may gather,  
Still have peace within;  
Yea, whate'er we here must bear,  
Still in thee lies purest pleasure,  
Jesus, priceless treasure!

UNIVERSITY COLLEGE 77.77

♩ = 80

The musical score consists of two staves. The top staff is for the Soprano voice, starting with a quarter note followed by a series of eighth-note chords. The bottom staff is for the Bass voice, featuring eighth-note patterns with some sixteenth-note grace notes. The key signature is one flat, and the time signature is 4/4.

- 1 Jesus! Name of wondrous love,  
Name all other names above,  
Unto which must every knee  
Bow in deep humility.
- 2 Jesus! Name of priceless worth  
To the fallen sons of earth,  
For the promise that it gave,  
'Jesus shall his people save.'
- 3 Jesus! Only name that's given  
Under all the mighty heaven  
Whereby man, to sin enslaved,  
Bursts his fetters, and is saved.

ST. AGNES C.M.

 $\text{♩} = 88$ 

The musical score for "St. Agnes" consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 3/4 time with a key signature of one sharp. The music features eighth-note patterns and rests.

- 1 Jesus, the very thought of thee  
With sweetness fills my breast;  
But sweeter far thy face to see,  
And in thy presence rest.
- 2 No voice can sing, nor heart can frame,  
Nor can the memory find  
A sweeter sound than thy blest name,  
O Saviour of mankind.
- 3 O hope of every contrite heart!  
O joy of all the meek!  
To those who fall, how kind thou art!  
How good to those who seek.
- 4 But what to those who find? Ah! this  
No tongue, no pen can show:  
The love of Jesus, what it is,  
None but his loved ones know.
- 5 Jesus, our only joy be thou,  
As thou our crown wilt be:  
Jesus, be thou our glory now,  
And through eternity.

CHRIST LIKE L.M.

 $\text{♩} = 84$ 

- 1 Lord, speak to me that I may speak  
In living echoes of thy tone;  
As thou hast sought, so let me seek  
Thine erring children, lost and lone.
- 2 O lead me, Lord, that I may lead  
The wandering and the wavering feet;  
O feed me, Lord, that I may feed  
Thy hung'ring ones with manna sweet.
- 3 O give thine own sweet rest to me,  
That I may speak with soothing power  
A word in season as from thee  
To weary ones in needful hour.
- 4 O fill me with thy fulness, Lord,  
Until my very heart o'erflow  
In kindling thought and glowing word,  
Thy love to tell, thy praise to show.
- 5 O use me, Lord, use even me,  
Just as thou wilt, and when, and where;  
Until thy blessed face I see,  
Thy rest, thy joy, thy glory share.

THORNBURY 76.76.D

 $\text{♩} = 92$ Full Accompaniment (optional)  
verses 1,2,4

The musical score consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. The music is divided into sections by vertical bar lines and repeat signs. The first section contains eight measures. The second section begins with a repeat sign and contains another eight measures. The third section begins with a forte dynamic and a sustained note. The music features various note values including eighth and sixteenth notes, along with rests.

THORNBURY 76.76.D

 $\text{♩} = 92$   
Unison vv. 1,2,4

Verse 3 harmony

The musical score for Thornbury's hymn, 76.76.D, features four systems of music. The top two systems are for unison voices (treble clef), and the bottom two systems are for basso continuo (bass clef). The key signature is A major (two sharps). The tempo is 92 quarter notes per minute. The score includes dynamic markings (Forte, Piano), slurs, grace notes, and fermatas. The lyrics for Verse 3 harmony are provided in the vocal parts.

Verse 3

soul.

Thou Guar - dian of my soul, of my soul.

Organ

1 Lord Jesus, I have promised  
To serve thee to the end;  
Be thou for ever near me,  
My Master and my Friend:  
I shall not fear the battle  
If thou art by my side,  
Nor wander from the pathway,  
If thou wilt be my Guide.

2 O let me feel thee near me:  
The world is ever near;  
I see the sights that dazzle,  
The tempting sounds I hear;  
My foes are ever near me,  
Around me and within;  
But, Jesus, draw thou nearer,  
And shield my soul from sin.

3 O let me hear thee speaking  
In accents clear and still,  
Above the storms of passion,  
The murmurs of self-will;  
O speak to reassure me,  
To hasten or control;  
O speak and make me listen,  
Thou Guardian of my soul.

4 Lord Jesus, thou hast promised,  
To all who follow thee,  
That they shall share thy glory  
Through all eternity;  
And, Jesus, I have promised  
To serve thee to the end;  
And by thy grace to follow  
My Master and my Friend.

WER DA WONET D.L.M.

 $\text{♩} = 92$ 

A musical score for two voices (Soprano and Bass) in D major (two sharps) and common time. The score consists of six staves of music. The top staff is soprano treble clef, and the bottom staff is bass bass clef. The music features various note patterns, including eighth and sixteenth notes, and rests. The tempo is marked as quarter note = 92.

- 1 O Master, it is good to be  
High on the mountain here with thee;  
Where stand revealed to mortal gaze  
Thy faithful saints of other days;  
Who once received on Horeb's height  
The eternal laws of truth and right;  
Or caught the still small whisper, higher  
Than storm, than earthquake, or than fire.
- 2 O Master, it is good to be  
With thee, and with thy faithful three:  
Here, where the Apostle's heart of rock  
Is nerved against temptation's shock;  
Here, where the Son of Thunder learns  
The thought that breathes, and word that burns:  
Here, where on eagle wings we move  
With him whose last best creed is love.
- 3 O Master, it is good to be  
Here on the holy mount with thee:  
When darkling in the depths of night,  
When dazzled with excess of light,  
We bow before the heavenly Voice  
That bids bewildered souls rejoice,  
Though love wax cold, and faith be dim;  
"This is My Son! O hear ye him!"

EISENACH L.M.

♩ = 58

- 1 O love, how deep, how broad, how high!  
How passing thought and fantasy,  
That Christ, the Son of God, should take  
Our lowly form for mortals' sake.
- 2 Not as an angel to our race,  
But Son of Man, of lower place,  
Made like to us of human frame,  
To this sad world of death he came.
- 3 For us baptized, for us he bore  
His lonely fast, and hungered sore;
- For us temptations sharp he knew;  
For us the tempter overthrew.
- 4 For us to wicked men betrayed,  
Scourged, mocked, in crown of thorns arrayed;  
And on the cross in his last strife  
Was lifted up to give us life.
- 5 For us he rose from death again,  
For us as priest on high to reign.  
For us on earth he sets his throne  
To make his ransomed saints his own.

MARYTON L.M.

 $\text{♩} = 80$ 

The musical score for "Maryton" features a four-staff arrangement. The top staff is treble clef, the second is bass clef, the third is alto clef, and the bottom is tenor clef. The time signature is 3/4 throughout. The key signature is B-flat major (two flats). The music consists of measures separated by double bar lines, with various dynamics like forte, piano, and sforzando indicated. The vocal parts are likely combined into a single melodic line across the staves.

- 1 O Son of man, who walked each day  
A humble road, serene and strong,  
Go with me now upon life's way,  
My Comrade all the journey long.
- 2 If light and joy should be my part,  
Then share with me the shining hour;  
If clouds should come, speak to my heart  
Thy word of comfort, love and power.
- 3 So shall I walk in happiness,  
So shall my task with love be fraught—  
If thou art near to mark and bless  
The labour done, the beauty wrought.
- 4 O Son of God, who came and shed  
A light for all the ages long,  
Thy company shall make me glad,  
Thy fellowship shall keep me strong.

## 213

## CHRIST: HIS MISSION AND MINISTRY

HAYDN 65.66.D

 $\text{♩} = 100$ 

The musical score consists of four staves of music in common time. The key signature is one flat. The music is divided into measures by vertical bar lines and double bar lines with repeat dots. The first staff uses a treble clef, and the second staff uses a bass clef. The third and fourth staves also use a bass clef. The music includes various note values such as eighth and sixteenth notes, and rests. Measure 1 starts with eighth-note chords in both hands. Measure 2 starts with eighth-note chords in both hands. Measure 3 starts with eighth-note chords in both hands. Measure 4 starts with eighth-note chords in both hands.

- 1 Son of God, our Saviour,  
Once, like us, a child,  
In thy whole behaviour  
Meek, obedient, mild:  
In thy footsteps treading,  
We thy lambs would be:  
Foe nor danger dreading,  
We would follow thee.
- 2 For the varied blessings  
Given us to share;  
Mothers' fond caressings,  
Fathers' guardian care;  
For our friends and kindred,  
For our daily food,  
For our wanderings hindered,  
For our learning good:
- 3 For all thou bestowest,  
All thou dost withhold,  
Whatsoe'er thou knowest  
Best for all thy fold;  
For all gifts and graces  
In this world of woe,  
Till the heavenly places  
Of thy throne we know:
- 4 We as children raising  
Unto thee our hearts,  
In thy constant praising  
Seek our dutious parts.  
As thy love doth call us  
From the world away,  
Still, whate'er befall us,  
Bless us day by day.

HARBOROUGH C.M.

 $\text{♩} = 88$ 

The musical score is composed of two staves. The top staff uses a treble clef and has a key signature of one sharp (G major). The bottom staff uses a bass clef and has a key signature of one sharp (A major). Both staves are in 3/4 time. The music consists of a series of eighth-note chords and rests, typical of early printed music notation.

- 1 Thou art the Way, by thee alone  
From sin and death we flee;  
And he who would the Father seek  
Must seek Him, Lord, by thee.
- 2 Thou art the Truth; thy word alone  
True wisdom can impart:  
It only can enlarge the mind  
And purify the heart.
- 3 Thou art the Life; the empty tomb  
Proclaims thy conquering arm—  
Thy power to save who trust in thee:  
Thy might to shield from harm.
- 4 Thou art the Way, the Truth, the Life:  
Grant us that way to know,  
That truth to keep, that life to win  
Whose joys for ever flow.

COLCHESTER 88.88.88

 $\text{♩} = 84$ 

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The music is in common time, indicated by a 'C' at the beginning of each staff. The key signature is one flat, indicated by a single flat symbol before the clef. The music features a repeating pattern of eighth-note chords and sixteenth-note patterns.

- 1 We saw thee not when thou didst come  
To this poor world of sin and death,  
Nor e'er beheld thy cottage home  
In that despisèd Nazareth;  
But we believe thy footsteps trod  
Its streets and hills, thou Son of God.
- 2 We did not see thee lifted high  
Amid that wild and savage crew,  
Nor hear thy meek, imploring cry  
"Forgive, they know not what they do";  
Yet we believe the deed was done,  
Which shook the earth and veiled the sun.

- 3 We stood not by the empty tomb  
Where late thy sacred body lay,  
Nor sat within that upper room,  
Nor met thee in the open way;  
But we believe that angels said,  
"Why seek the living with the dead?"
- 4 We did not mark the chosen few,  
When thou didst through the clouds ascend,  
First lift to heav'n their wondering view,  
Then to the earth all prostrate bend;  
But we believe thy faithful word,  
And wait for thy return, O Lord.

GETHSEMANE 886.88

♩ = 84

The musical score consists of three staves of music. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is B-flat major (two flats). The time signature is common time (indicated by a 'C'). The tempo is marked as ♩ = 84. The music is divided into measures by vertical bar lines. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. The bass staff provides harmonic support, while the treble staves provide the primary melodic lines.

- 1 Beyond where Kedron's waters flow,  
Behold the suffering Saviour go  
To sad Gethsemane;  
His countenance is all divine,  
Yet grief appears in every line.
- 2 He bows beneath the sins of men;  
He cries to God, and cries again,  
In sad Gethsemane;  
He lifts his mournful eyes above—  
"My Father, can this cup remove?"
- 3 With gentle resignation, still  
He yielded to his Father's will,  
In sad Gethsemane;  
"Behold me here, thine only Son;  
And Father, let Thy will be done!"
- 4 The Father heard; an angel there  
Sustain'd the Son of God in prayer,  
In sad Gethsemane;  
He drank the dreadful cup of pain,  
Then rose to life and joy again.

DUNDEE (FRENCH) C.M.

 $\text{♩} = 88$ 

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in B-flat major (two flats) and common time (C.M.). The tempo is indicated as  $\text{♩} = 88$ . The music is composed of eighth-note chords and rests, with a clear harmonic structure.

- 1 How few receive with cordial faith  
The tidings which we bring!  
How few have seen the arm revealed  
Of Heaven's anointed King!
- 2 Rejected and despised of men,  
Behold a man of woe!  
Grief was his close companion still,  
Through all his life below.
- 3 We held him as condemned by Heav'n,  
An outcast from his God,  
While for our sins he groaned, he bled,  
Beneath th'accursed load.
- 4 Yet, saith the Lord, My pleasure still,  
Shall prosper in his hand;  
His shall a num'rous offspring be,  
And still his honour stand.

BUCKLAND 77.77

 $\text{♩} = 80$ 

The musical score for BUCKLAND consists of two systems of music. Each system is in common time (indicated by 'C') and has a key signature of one sharp (indicated by a sharp sign). The music is written for two voices, with the top voice in treble clef and the bottom voice in bass clef. The first system begins with a quarter note followed by eighth-note pairs. The second system continues with eighth-note pairs. The music is divided into measures by vertical bar lines.

- 1 Loving Shepherd of thy sheep,  
Keep thy lambs, in safety keep;  
Nothing can thy power withstand,  
None can pluck them from thine hand.
- 2 Loving Saviour, thou didst give  
Thine own life that they might live;  
And the hands outstretched to bless  
Bear the cruel nails' impress.
- 3 Loving Shepherd, ever near,  
Teach thy lambs thy voice to hear;  
Suffer not their steps to stray  
From the strait and narrow way.

ENGEDI 86.886

♩ = 84

- 1 O Saviour, where shall guilty man  
Find rest, except in thee?  
Thine was the warfare with his foe,  
The cross of pain, the cup of woe,  
And thine the victory.
- 2 How came the Father's only Son,  
The Lord of life, to die?  
Why didst thou meet the tempter's power?  
Why didst thou, in thy dying hour,  
Endure such agony?
- 3 To save us by thy precious blood,  
To make us one in thee,  
That ours might be thy perfect life,  
Thy thorny crown, thy cross, thy strife,  
And ours the victory.
- 4 O make us worthy, gracious Lord,  
Of all thy love to be;  
To thy blest will our wills incline,  
That unto death we may be thine,  
And ever live in thee.

WINCHESTER NEW L.M.

 $\text{♩} = 84$ 

- 1 Ride on! ride on in majesty!  
Hark! all the tribes "Hosanna" cry;  
O Saviour meek, pursue thy road  
With palms and scatter'd garments strowed.
- 2 Ride on! ride on in majesty!  
In lowly pomp ride on to die;  
O Christ, thy triumphs now begin  
O'er captive death and conquer'd sin.
- 3 Ride on! ride on in majesty!  
The Angel watchers of the sky  
Look down with sad and wondering eyes  
To see th'approaching sacrifice.
- 4 Ride on! ride on in majesty!  
The last and fiercest strife is nigh:  
The Father on the heavenly throne  
Awaits His own Anointed Son.
- 5 Ride on! ride on in majesty!  
In lowly pomp ride on to die;  
Bow thy meek head to mortal pain,  
Then take, O Lord, thy power, and reign.

GIBBONS' SONG NO. 4 10.10.10.10

♩ = 72

The musical score consists of three staves of music in common time. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one flat. The music features eighth and sixteenth note patterns, with some notes tied across measures.

- 1 Was it for me thy flesh was wounded sore,  
Thy body lifted high on cross of shame?  
Was it for me the King of Glory bore  
So meek the scourge, and ruthless men's defame?
- 2 Was there no way for any man to live  
But thou must die, no joy but through thy grief?  
Is sin so dark that God cannot forgive  
Save through thy sacrifice, and our belief?
- 3 Lord, let me learn thy sorrow, mark thy pain,  
That no more heedless through the world I roam,  
But come to take the pardon thou didst gain,  
And find within thy fold eternal home.

KEMPTON 77.77

 $\text{♩} = 76$ 

First Tune

The musical score for "KEMPTON" is presented in two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of one flat. The music is divided into measures by vertical bar lines. The tempo is marked as  $\text{♩} = 76$ . The title "First Tune" is centered above the staves.

- 1 When my love to God grows weak,  
When for larger faith I seek,  
Then in thought I go to thee,  
Garden of Gethsemane.
- 2 There I walk amid the shades  
While the lingering twilight fades;  
See that suffering, friendless One  
Weeping, praying, there alone.
- 3 When my love for man grows weak,  
When for stronger faith I seek,  
Hill of Calvary! I go  
To thy scenes of pain and woe.
- 4 There behold his agony  
Suffered on the bitter tree;  
See his anguish, see his faith,  
Love triumphant still in death!
- 5 Then to life I turn again,  
Learning all the worth of pain,  
Learning all the might that lies  
In a full self-sacrifice.

SIMPLICITY 77.77

♩ = 80

Second Tune

The musical score for "Second Tune" is written in 2/4 time. It features two staves: a treble staff and a bass staff. Both staves are in B-flat major, indicated by the key signature. The music consists of eighth-note patterns. The treble staff has a continuous eighth-note pattern. The bass staff has a similar pattern, with some notes being longer than others, creating a rhythmic contrast.

- 1 When my love to God grows weak,  
When for larger faith I seek,  
Then in thought I go to thee,  
Garden of Gethsemane.
- 2 There I walk amid the shades  
While the lingering twilight fades;  
See that suffering, friendless One  
Weeping, praying, there alone.
- 3 When my love for man grows weak,  
When for stronger faith I seek,  
Hill of Calvary! I go  
To thy scenes of pain and woe.
- 4 There behold his agony  
Suffered on the bitter tree;  
See his anguish, see his faith,  
Love triumphant still in death!
- 5 Then to life I turn again,  
Learning all the worth of pain,  
Learning all the might that lies  
In a full self-sacrifice.

ROCKINGHAM L.M.

 $\text{♩} = 80$ 

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. All staves are in 3/4 time and a B-flat key signature. The music features eighth and sixteenth note patterns, with some notes connected by beams. The tempo is indicated as  $\text{♩} = 80$ .

- 1 When I survey the wondrous cross  
On which the Prince of Glory died,  
My richest gain I count but loss,  
And pour contempt on all my pride.
- 2 See, from his head, his hands, his feet,  
Sorrow and love flow mingled down;  
Did e'er such love and sorrow meet,  
Or thorns compose so rich a crown?
- 3 Were the whole realm of nature mine,  
That were an off'ring far too small!  
Love so amazing, so divine,  
Demands my soul, my life, my all.

MANCHESTER C.M.

 $\text{J} = 80$ 

- 1 According to thy gracious word,  
Before thine agony,  
This will we do; our absent Lord,  
We will remember thee.
- 2 Thy body given for our sake  
In broken bread we see;  
The cup of symbol too we take,  
And thus remember thee.
- 3 Thine absence now we daily mourn;  
We long thy face to see;  
No lasting joy till thy return.  
We do remember thee.
- 4 'Come, Lord', thy waiting servants say,  
'Come quickly, set us free':  
Meanwhile, in service day by day,  
We will remember thee.

THE GOOD SHEPHERD 77.77.77

♩ = 66

1 Bread of heaven, on thee we feed,  
 For thy flesh is meat indeed;  
 Ever may our souls be fed  
 With this true and living bread:  
 Day by day with life supplied  
 Through the word of him who died.

2 Vine of God, thy blood supplies  
 This blest cup of sacrifice;  
 'Tis thy wounds our healing give,  
 To thy cross we look and live:  
 Thou our life! O let us be  
 Rooted, grafted, built on thee.

LONDON STREET 88.84

 $\text{♩} = 80$ 

The musical score for "London Street" is presented in two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in G major (indicated by a sharp sign). The time signature is 88.84, which means there are eight measures of 8/8 followed by four measures of 4/4. The tempo is set at 80 BPM. The music consists of eighth-note patterns and rests, with some dynamics like forte and piano indicated.

- 1 By Christ redeemed, in Christ restored,  
We keep the memory adored,  
And show the death of our dear Lord  
Until he come!
- 2 His body given, as he said,  
We see in this memorial bread;  
And so our feeble love is fed  
Until he come!
- 3 His fearful drops of agony,  
His life-blood, shed for us, we see;  
The wine shall tell the mystery  
Until he come!
- 4 And thus that dark betrayal-night  
With his blest advent we unite—  
The shame! the glory! by this rite,  
Until he come!
- 5 Until the trump of God be heard,  
Until the ancient graves be stirred,  
And with the great commanding word  
The Lord shall come.
- 6 O, blessed hope! with this elate  
Let not our hearts be desolate;  
But strong, in faith, in patience wait  
Until he come!

## BREAD OF THE WORLD

 $\text{d} = 66$ 

First Tune

The musical score consists of five staves of music, each with a treble clef and a key signature of one sharp (G major). The tempo is marked as  $\text{d} = 66$ . The first staff begins with a dotted half note followed by eighth notes. The second staff starts with a dotted half note followed by sixteenth notes. The third staff begins with a dotted half note followed by eighth notes. The fourth staff starts with a dotted half note followed by eighth notes. The fifth staff begins with a dotted half note followed by eighth notes.

SANCTUARY 98.98

 $\text{♩} = 76$ 

Second Tune

The musical score for "Second Tune" is written in G major and 3/4 time. It features three staves of music, each with a treble clef and a bass clef. The music is divided into measures by vertical bar lines and includes various note heads and stems.

- 1 Bread of the world in mercy broken,  
Wine of the soul in mercy shed,  
By whom the words of life were spoken,  
And in whose death our sins are dead:
  
- 2 Look on the heart by sorrow broken,  
Look on the tears by sinners shed;  
And be thy feast to us the token  
That by thy grace our souls are fed.

*Verses are combined when sung to the First Tune*

SCHMÜCKE DICH D.L.M.

 $\text{♩} = 63$ 

The musical score consists of four staves, each representing a different voice: Soprano (top), Alto, Tenor, and Bass (bottom). The music is in common time and a key signature of three flats. The vocal parts are primarily composed of eighth-note patterns, with some sixteenth-note figures and sustained notes. The bass part includes several grace note-like figures. The score is divided into four systems by vertical bar lines, with repeat signs and endings indicated at the beginning of the second and third systems.



- 1 Deck thyself, my soul, with gladness,  
Put away thy robes of sadness;  
In his resurrection splendour  
Praise to God our Lord did render.  
'Lifted up', with grace unbounded  
He this wondrous banquet founded  
High above the heavens he reigneth,  
Yet to dwell with men he deigneth.
- 2 Jesus, Bread of life God-given,  
Brisèd once, when Sin had striven,  
As thy friends, by thee invited,  
Be thy love by us requited;  
At thy table do we measure,  
Lord, how vast and deep thy treasure.  
By thy blood thou didst redeem us;  
"Travail of thy soul" esteem us.

LUX BENIGNA 10.4.10.4.10.10

 $\text{♩} = 72$ 

- 1 Father of lights, all blessings flow from Thee;—Hear, while we pray  
In Jesus' name, and in humility—Our homage pay;  
O let our minds rest wholly on Thy Word,  
And see Thy love made living in our Lord.
- 2 As we lay by the world and daily care—Let peace abound;  
When unto Christ our altar we repair,—May praise resound;  
Thy holy name in us be glorified,  
Rememb'rинг him who for our healing died.
- 3 The emblem of his offered body now—In bread we break;  
As sign of life-blood poured in holy vow—The wine we take  
And in this rite his ordinance obey  
Until he come with power in his great day.
- 4 To Thee, who brought Thy Son to morning light,—Our songs we raise;  
Our saddest hours, and darkest, shall be bright—With silent praise;  
And should our work, or Thine, our hands employ,  
Thy will shall be our law, Thy love our joy.

CROSS FLATTS 86.96

♩ = 88

The musical score consists of three staves of music. The top staff starts with a bass clef, followed by a treble clef. The middle staff starts with a treble clef. The bottom staff starts with a bass clef. Each staff contains two measures of music. The music is written in common time, with a tempo of ♩ = 88. The notation includes various note heads, stems, and rests.

- 1 Father, we seek Thy blessing now  
As round Thy feast we rest,  
May we have Thy presence here with us  
Who have Christ's Name confessed.
- 2 As now we take the broken bread,  
His body giv'n for sin,  
The emblem proclaims a perfect life,  
God's will enshrined within.
- 3 The cup of cov'nant too we drink,  
Rememb'ring his shed blood,  
The Lamb that was slain to bring us life,  
Sin's power destroyed by good.
- 4 These symbols speak of saving grace,  
A Living Way made clear,  
Of peace and of joy in fellowship,  
Love's triumph over fear.
- 5 So, by this feast, may we enjoy  
Communion full and free,  
An earnest of life that is to come—  
Eternal unity.

ST. AGNES (LANGRAN) 10.10.10.10

♩ = 84

The musical score for "St. Agnes (Langran)" is composed for three voices: Soprano, Alto, and Bass. It is set in common time and uses a key signature of one flat. The music is divided into three systems, each starting with a whole note. The vocal parts are separated by vertical bar lines, and the piano accompaniment is indicated by a bass staff at the bottom.

- 1 Here, O my Lord, I see thee face to face;  
Here would I touch and handle things unseen,  
Here grasp with firmer hand the eternal grace,  
And all my weariness upon thee lean.
- 2 Here would I feed upon the bread of God,  
Here drink with thee the royal wine of heaven;  
Here would I lay aside each earthly load,  
Here taste afresh the calm of sin forgiven.
- 3 I have no help but thine; nor do I need  
Another arm save thine to lean upon:  
It is enough, my Lord, enough indeed,  
My strength is in thy might, thy might alone.
- 4 Mine is the sin, but thine the righteousness;  
Mine is the guilt, but thine the cleansing blood;  
Here is my robe, my refuge, and my peace—  
Thy blood, thy righteousness, O Son of God.

HEREFORD L.M.

 $\text{♩} = 80$ 

- 1 Jesus thou joy of loving hearts,  
Thou fount of life, thou light of men,  
From the best bliss that earth imparts  
We turn unfilled to thee again.
- 2 Thy truth unchanged hath ever stood;  
Thou savest those that on thee call:  
To them that seek thee, thou art good;  
To them that find thee, all in all.
- 3 We taste thee, O thou living bread,  
And long to feast upon thee still;  
We drink of thee, the fountain-head,  
And thirst our souls from thee to fill.
- 4 Our restless spirits yearn for thee,  
Where'er our changeful lot is cast,  
Glad when thy gracious smile we see,  
Blest when our faith can hold thee fast.
- 5 Lord Jesus, ever with us stay;  
Make all our moments calm and bright;  
Chase the dark night of sin away;  
Shed o'er the world thy holy light.

HUDSON 6.6.6.43

♩ = 72

The musical score consists of three staves of music. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature is two sharps. The music begins with a series of quarter notes and rests, followed by a section where the bass staff has eighth-note patterns. The score concludes with a final measure ending on a half note.

- 1 Jesus said, 'Share this meal,  
That you may remember  
What I give out of love  
For my people—  
Live in me.'
- 2 'As you share in this loaf,  
See in it my body—  
Bread of life, giv'n in love—  
Be my people—  
Live in me.'

- 3 'As you share in this cup,  
See in it my life-blood—  
Shed in death, giv'n in love—  
Be my people—  
Live in me.'
- 4 'As you share in this Way,  
See in it my saving—  
Work in faith, walk in love—  
Be my people—  
Live in me.'

HESPERUS L.M.

 $\text{♩} = 92$ 

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. All staves are in common time (indicated by a '3'). The key signature is two flats. The music is composed of simple chords and sustained notes, typical of early printed hymnals.

- 1 Lord Jesus Christ, our living Head,  
Our Saviour risen from the dead,  
We show thy death in breaking bread,  
And seek for fellowship with thee.
- 2 The Father's will thou madest thine:  
To Him we too our hearts incline  
That, as we share this cup of wine  
We may have fellowship with thee.
- 3 The bread we break with thankfulness,  
The cup of blessing which we bless,  
The life we live in faithfulness,  
Bind us in fellowship with thee.

TEMPLE 84.84.88.84

♩ = 96

1 Lord, thy death and resurrection  
We show this day.  
'Tis a tribute of affection  
We all should pay.  
Wine out-poured and bread now  
broken,  
Of thy sacrifice the token,  
Even so, as thou hast spoken,  
We will obey.

2 'Till Thou come we will remember  
Thine agony.  
Of Thy body ev'ry member  
Suffers with thee.

But the glory that shall follow  
On that glad long-looked-for  
morrow,  
Dawning from the night of sorrow,  
Revealed shall be.

3 'Till the morning break, O may we  
Be wholly thine.  
Sun of Righteousness, we pray thee  
Now rise and shine.  
Come, Lord! Come! from heav'n  
descending,  
All th'angelic host attending,  
To bestow the life unending,  
Nature Divine.

## LOVE UNFATHOMED Irregular

 $\text{♩} = 52$ 

The musical score is composed of five staves of music for two voices. The top two staves are treble clef, and the bottom three are bass clef. The key signature is one sharp (G major). The time signature is 2/2 throughout. The music consists of various note heads and stems, with some notes having vertical stems and others horizontal stems pointing to the right. There are several rests, including a prominent one in the first measure. The bass staff has a bass clef, a sharp sign, and a 2/2 time signature.

- 1 Lord, as we break this bread in sweet communion;  
And as we take the cup at Christ's command:  
May our remembrance bind us in union  
With Thee and with Thy belovèd Son.  
Hear now our praise, our meditations bless,  
And may our lives reflect our thankfulness.
- 2 Help us through solemn self-examination  
To take these symbols of his perfect love:  
Help us to conquer each new temptation,  
And with each wayward impulse strive.  
O God in heav'n, in lovingkindness heed,  
As now through Jesus we Thy children plead.

## 237

## CHRIST: THE BREAKING OF BREAD

REPTON (4 PART) 86.886

 $\text{♩} = 80$ 

The musical score consists of six staves of music, arranged in two columns of three staves each. The top staff in each column is in treble clef, and the bottom staff is in bass clef. The key signature is one flat throughout. The time signature is common time (indicated by a '4'). The tempo is marked as  $\text{♩} = 80$ . The music features various note values including quarter notes, eighth notes, and sixteenth notes. There are several rests and dynamic markings such as  $\text{p}$  (piano),  $\text{f}$  (forte), and  $\text{mf}$  (mezzo-forte). The score includes several grace notes and slurs. Two specific measures are circled in the middle section of the first column to highlight them.

*The original arrangement of this tune can be found for Hymn 135*

- 1 O Father hear our grateful prayer  
As in this broken bread  
Our Lord we see in his last hour,  
Destroyer of temptation's power,  
Our ever-living head,  
Our ever-living head.
- 2 This cup we bless proclaims to us  
Redemption through his blood.  
Our weaknesses we here confess;  
O clothe us in his righteousness,  
In firmer faith renewed,  
In firmer faith renewed.
- 3 Until his wondrous kingdom shines,  
'Til those who sleep are raised,  
We keep the feast in bread and wine  
As with his life our lives combine  
In thankfulness and praise,  
In thankfulness and praise.

DIES DOMINICA 76.76.D

 $\text{♩} = 88$ 

- 1 O God in highest heaven,  
Our God that hearest prayer,  
Through Christ—whom Thou hast  
given,  
Our Advocate, Thine Heir;  
Now, strong in hope, united,  
Around Thy feast we meet;  
Receive from him our incense;  
He is thy Mercy-seat.
- 2 Of old Thy prophet Moses  
Did for Thy people pray;  
Appealed to Thee, Eternal,  
And turned Thy wrath away.

Elijah's prayer Thou hearest  
To close and open heaven;  
O God, who heard the prophets,  
To us Thy grace be given.

- 3 Now through Thy greater Prophet,  
Seated at Thy right hand,  
May prayer be like a rampart  
As 'gainst the foe we stand.  
For Abraham's God is our God,  
And Isaac's God is ours;  
Ours is the God of Jacob  
With His almighty powers.

ST. FLAVIAN C.M.

 $\text{♩} = 76$ 

The musical score consists of two staves of music. The top staff is in G major, indicated by a G clef and a major key signature. The bottom staff is in A minor, indicated by a C clef and a minor key signature. Both staves have a common time signature. The music features eighth-note patterns and some sixteenth-note figures. The key signature changes from G major to A minor at the end of the second measure.

- 1 O God, unseen yet ever near,  
We come to seek Thy face,  
Our hearts made wiser by Thy fear,  
And humbler by Thy grace.
- 2 Here may Thy faithful people know  
The blessings of Thy love,  
The streams that through the desert flow,  
The manna from above.
- 3 We come, responsive to Thy word,  
To feast on heavenly food;  
Our meat the body of the Lord,  
Our drink his precious blood.
- 4 So may we as we meet with Thee  
Be sealed more surely Thine,  
And see beyond Gethsemane  
Thy kingdom's glory shine.

COMMUNION L.M.

♩ = 80

First Tune

The musical score consists of three staves of music. The top staff is in common time (indicated by a 'C') and uses a treble clef. The bottom staff is also in common time and uses a bass clef. The music is composed of eighth and sixteenth notes, with rests and dynamic markings like 'p' (piano). The score is divided into measures by vertical bar lines.

- 1 Saviour, we meet in thy dear name,  
And here present our humble plea:  
Bless us as now we eat and drink  
In sweet remembrance, Lord, of thee.
- 2 Shed on us here a holy peace:  
Gather us in thine arms of love:  
Cheer every sad and aching heart  
With thine own comfort from above.
- 3 Still every hard, rebellious thought  
(We ask it now for thy dear sake),  
That we the cup may drink with joy,  
That we the bread in love may break.
- 4 And as we linger, Lord, awhile,  
With thankful hearts to worship thee,  
Out of the riches of thy grace  
Bestow thy blessing full and free.

TOLLERTON L.M.

♩ = 92

Second Tune

The musical score consists of three staves of music. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The music is in 2/4 time and major key. The tempo is indicated as ♩ = 92. The score includes various note heads, stems, and rests, with some notes connected by horizontal lines. The bass clef on the bottom staff has a sharp sign, indicating F#.

- 1 Saviour, we meet in thy dear name,  
And here present our humble plea:  
Bless us as now we eat and drink  
In sweet remembrance, Lord, of thee.
- 2 Shed on us here a holy peace:  
Gather us in thine arms of love:  
Cheer every sad and aching heart  
With thine own comfort from above.
- 3 Still every hard, rebellious thought  
(We ask it now for thy dear sake),  
That we the cup may drink with joy,  
That we the bread in love may break.
- 4 And as we linger, Lord, awhile,  
With thankful hearts to worship thee,  
Out of the riches of thy grace  
Bestow thy blessing full and free.

REMEMBRANCE C.M.

 $\text{♩} = 92$ 

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). The key signature is one sharp (F#) in the treble staff and one flat (B-flat) in the bass staff. The music is divided into measures by vertical bar lines. Each measure contains either four or five notes, separated by rests. The notes are mostly eighth notes, with some quarter notes and half notes appearing in the bass staff.

- 1 The bread and wine we take, O Lord;  
And in these emblems see  
Thy body giv'n, thy blood outpoured,  
As we remember thee.
- 2 We search our hearts and minds, O Lord,  
And pray that we may be  
All one in mind and sweet accord  
As we remember thee.
- 3 Thy sacrifice we know, O Lord,  
Was made to set us free  
From bonds of sin, so by this act  
We will remember thee.
- 4 And when we stand at last, O Lord,  
Thy longed-for face to see,  
We pray that we may then, in turn  
By thee remembered be.

MY BODY 565.7.44.6

 $\text{♩} = 80$ 

1 "This is my body",  
 Jesus the Saviour said  
 As he gave them bread.  
 And in a body prepared  
 God's will was done,  
 Christ's victory won,  
 So we remember him.

2 "This is my shed blood",  
 Jesus the Saviour said  
 As he gave them wine.  
 And in the blood now out-  
 poured  
 Sin's power was slain,  
 Christ's victory gained,  
 So we remember him.

3 Each time we keep this  
 Feast of the Christ our Lord  
 We proclaim his death.  
 And in a cov'nant made new  
 Have sin forgiven  
 By grace from heaven.  
 So we remember him.

ROCKINGHAM L.M.

♩ = 80

- 1 "Twas on that dark and mournful night  
Both Jews and Gentiles joined their power  
Against the Son of God to fight,  
To mock his name, his life devour.
- 2 Before the dreadful scene began  
He took the bread, and blest and brake:  
What love through all his actions ran!  
What wondrous words of grace he spake!
- 3 "This is my body giv'n for sin,  
Receive and eat the living food";  
Then took the cup and blest the wine,  
"Tis the new cov'nant in my blood."
- 4 Jesus, thy feast we celebrate.  
We show thy death, we sing thy name  
Till thou return, and we shall eat  
The marriage-supper of the Lamb.

ST. SEPULCHRE L.M.

 $\text{♩} = 80$ 

- 1 Wherever, Lord, thy people meet,  
There they behold the mercy seat;  
Where'er they seek thee, thou art found,  
And every place is hallowed ground.
- 2 And now around thy table, Lord,  
We keep the memory adored;  
And taking of the broken bread,  
Look up to thee our living head.
- 3 Dear Shepherd of thy chosen few,  
Thy former mercies here renew;  
Here to our waiting hearts proclaim  
The beauty of thy Saving Name.
- 4 Here may we prove the power of prayer,  
To strengthen faith and sweeten care;  
To teach our faint desires to rise,  
And bring all heaven before our eyes.
- 5 Lord, we are few, but thou art near;  
Nor short thine arm, nor deaf thine ear;  
O rend the heavens, come quickly down,  
And make all righteous hearts thine own!

LLANFAIR 77.77 with Hallelujahs

 $\text{♩} = 104$ 

The musical score is composed of four systems of music. The first three systems are in common time (indicated by a 'C'). The fourth system begins with a common time signature, followed by a section labeled "Unison" where all voices sing together in G major.

- 1 All the toil and sorrow done,  
    Hallelujah!  
    All the battle fought and won,  
    Hallelujah!  
    Jesus triumphs o'er the past,  
    Hallelujah!  
    Our salvation gained at last.  
    Hallelujah!
- 2 Still his words before us range,  
    Hallelujah!  
    Through the ages as they change;  
    Hallelujah!  
    Wheresoe'er the truth may lead,  
    Hallelujah!  
    He will give the light we need.  
    Hallelujah!
- 3 Purified in heart and mind,  
    Hallelujah!  
    We our life in him shall find,  
    Hallelujah!  
    For our righteousness is he,  
    Hallelujah!  
    Crowned with immortality.  
    Hallelujah!

LUX EOI 87.87.D

 $\text{♩} = 104$ 

The musical score consists of five staves of music for two voices. The top two staves are in treble clef, and the bottom three are in bass clef. The time signature is 4/4 throughout. The key signature changes frequently, indicated by various sharps and flats. The vocal parts are separated by a vertical bar line. The music is divided into measures by vertical bar lines and includes several double bar lines with repeat dots. The tempo is marked as  $\text{♩} = 104$ .

- 1 Hallelujah! Hallelujah!  
Hearts to heaven and voices raise;  
Sing to God a hymn of gladness,  
Sing to God a hymn of praise;  
He who on the cross a victim  
For the world's salvation bled,  
Jesus Christ the King of Glory,  
Now is risen from the dead.
- 2 Christ is risen, Christ the firstfruits  
Of the holy harvest field,  
Which will all its full abundance  
At his second coming yield;  
Then the golden ears of harvest  
Will their heads before him wave,  
Ripened by his glorious sunshine,  
From the furrows of the grave.
- 3 Now the iron bars are broken,  
Christ from death to life is born,  
Glorious life, and life immortal,  
On this resurrection morn.  
Christ has triumphed, and we conquer  
By his mighty enterprise,  
We with him to life eternal  
By his resurrection rise.

EASTER HYMN 77.77 and Hallelujahs

 $\text{♩} = 104$ 

The musical score consists of six staves of music. The top two staves are in treble clef and common time (indicated by a '2'). The bottom four staves are in bass clef and common time (indicated by a '3'). The music features various note patterns, including eighth and sixteenth notes, and rests. Several measures are circled, likely indicating specific performance instructions or highlights. The score concludes with a final section of 'Hallelujahs'.



- 1 Jesus Christ from death is raised,  
    Hallelujah!  
For that day let God be praised,  
    Hallelujah!  
He did once, upon the cross,  
    Hallelujah!  
Suffer to redeem our loss:  
    Hallelujah!
- 2 Hymns of praise then let us sing  
    Hallelujah!  
Unto Christ, our heavenly King,  
    Hallelujah!  
Who endured the cross and grave,  
    Hallelujah!  
Sinners to redeem and save:  
    Hallelujah!
- 3 But the anguish he endured  
    Hallelujah!  
Our salvation hath procured;  
    Hallelujah!  
He shall reign for ever King,  
    Hallelujah!  
While the saints with angels sing:  
    Hallelujah!

THE RISEN LORD 76.76.86 and refrain

*J = 112  
Harmony*

1. Je-sus Christ the Lord is ris'n, lift up your voice and sing,  
Lord of earth and Lord of heav'n, and God's ap-poin- ted King.

Now let the world ex - alt his name, and all be-fore him bow.

Unison

Refrain Harmony  
Sing praise! Sing praise!

Org. Sing praise! Praise! Sing praise! Give glo-ry to the Lord!  
Sing praise! Sing praise! Praise!

- 2 Jesus, born of David's line  
 To share the life of men,  
 Humble servant by design,  
 He bore the cross and then  
 Raised from the dead by God's great power,  
 Revealed the perfect Son,

*Unison*

*Sing praise, sing praise,  
 Give glory to the Lord.*

- 3 Soon the Lord shall come again,  
 His peace all nations own,  
 And all tongues shall join in praise  
 Before his glorious throne.  
 All glory to the Father's Name  
 Be giv'n through Christ His Son.

*Unison*

*Sing praise, sing praise,  
 Give glory to the Lord.*

- 4 Jesus Christ the Lord is ris'n,  
 Lift up your voice and sing.  
 Lord of earth and Lord of heav'n  
 And God's anointed King.  
 Now let the world exalt his name  
 And all before him bow.

*Unison*

*Sing praise, sing praise,  
 Give glory to the Lord.*

## 249

## CHRIST: HIS RESURRECTION

ORIENTIS PARTIBUS 77.77 and Hallelujah

$d = 52$   
Unison

The musical score consists of three staves of music. The top staff is in treble clef, the middle staff in bass clef, and the bottom staff in bass clef. The time signature is common time (indicated by '2'). The tempo is marked as  $d = 52$ . The music is in unison. The notation includes various chords and some single notes.

1 Christ the Lord is ris'n again!  
Christ hath broken every chain!  
Hark, the angels' joyful cry,  
Singing evermore on high:  
Hallelujah!

2 He who gave for us his life,  
Who for us endured the strife,  
Is our Paschal Lamb today!  
We too sing for joy, and say:  
Hallelujah!

3 He who bore all pain and loss  
Comfortless upon the cross,  
Lives in glory now on high,  
Pleads for us, and hears our cry:  
Hallelujah!

4 Thou, our Paschal Lamb indeed,  
Christ, today thy people feed:  
Take our sins and guilt away,  
That we all may sing for ay:  
Hallelujah!

ST. ALBINUS 78.78.4

 $\text{J} = 96$ 

The musical score consists of three staves of music. The top staff uses a treble clef and a bass clef. The middle staff uses a treble clef. The bottom staff uses a bass clef. The music is in 2/4 time and B-flat major. The tempo is indicated as J = 96.

1 Jesus lives! thy terrors now  
 Can, O Death, no more appal us.  
 Jesus lives! by this we know  
 Thou, O Grave, canst not enthrall us.  
 Hallelujah!

2 Jesus lives! henceforth is death  
 But a sleep with glorious waking;  
 This shall calm our trembling breath  
 In the hour of last leave-taking.  
 Hallelujah!

3 Jesus lives! for us he died,  
 Then revived and rose to heaven;  
 Now in safety we abide,  
 Free from fear, nor tempest-driven.  
 Hallelujah!

4 Jesus lives! we have his pledge  
 Naught from us his love shall sever,  
 Height nor depth, nor sword's sharp  
 edge  
 Tears us from his keeping ever.  
 Hallelujah!

5 Jesus lives! the throne to him  
 Over all the earth is given;  
 O, what joy for us to win  
 Life to serve this King from heaven!  
 Hallelujah!

BRESLAU L.M.

 $\text{♩} = 84$ 

- 1 Lone Mary comes at early morn,  
O where have they her loved one borne?  
And while she wonders through her tears  
The risen Lord himself appears.
- 2 Perplexed disciples search the tomb;  
Angelic forms the grave illume,  
The vision speaks in accents dread,  
"Why seek the living mid the dead?"
- 3 The Master joins at close of day  
Two sad companions by the way;  
And waits for Peter by the shore  
To fill his heart with joy once more.
- 4 All now the wondrous truth proclaim,  
And tell the glory of his name,  
Because they see their own dear Lord  
To full and glorious life restored.

RESURRECTION 66.66.D

 $\text{J} = 104$ 

- 1 Sing praise! the tomb is void  
   Where the Redeemer lay;  
   Sing of our bonds destroyed,  
   Our darkness turned to day.  
   Weep for your dead no more!  
     O, be of joyful cheer;  
   Our star moves on before,  
   Our narrow path shines clear.
- 2 He who so patiently  
   The crown of thorns did wear,  
   He hath gone up on high:  
   Our hope is with him there.  
   Now in his truth revealed—  
     His majesty and might—  
   The grave has been unsealed;  
   Christ is our life and light.
- 3 He who for men did weep,  
   Suffer and bleed and die,—  
   Firstfruits of them that sleep,  
   Christ has gone up on high.  
   His vict'ry hath destroyed  
     The shafts that once could slay;  
   Sing praise, the tomb is void  
   Where the Redeemer lay.

WEIMAR 76.76.D

 $\text{♩} = 80$

- 1 Now, ye saints, new anthems raise,  
    Wake your song with gladness;  
God Himself to joy and praise  
    Turned the Saviour's sadness:  
On the day that won his crown,  
    Opening life's bright portal,  
Jesus laid the mortal down  
    And put on th'immortal.
- 2 Never flinched our Lord from shame,  
    From God's chast'ning never;  
Vain the Prince of this world's aim,  
    Satan's best endeavour;  
For by faith he saw the Land  
    Beautified and glorious,  
Where triumphant he shall stand  
    With his saints victorious.
- 3 Up and follow, faithful men!  
    Press through toil and sorrow;  
Spurn the night of fear, and then,  
    O, the glorious morrow!  
Gird we boldly for the strife  
    With a will unbending!  
Grasp we firm the promised life  
    That shall know no ending!

WESTMINSTER ABBEY 87.87.87

 $\text{♩} = 100$ 

- 1 Sing, ye faithful, sing with gladness;  
Wake your noblest, sweetest strain;  
With the praises of your Saviour  
Let this house resound again;  
Him let all your music honour,  
And your songs exalt his reign.
- 2 Lo! he tasted death for all men,  
He of all mankind the Head,  
Sinless One among the sinful,  
Prince of Life among the dead;  
So he wrought the full redemption,  
And the captor captive led.
- 3 Now on high, yet ever with us,  
From his Father's throne the Son  
Rules and guides the saints he ransomed,  
Till th'appointed work be done—  
Till he see, renewed and perfect,  
All things gathered into one.
- 4 Day of promised restitution!  
Fruit of all his sorrows past!  
When the crown of his dominions  
He before the Throne shall cast,  
And throughout the wide creation  
God be all in all at last.

VICTORY 88.84

 $\text{♩} = 100$ 

The musical score consists of three staves of music. The top staff is in treble clef, the middle is in bass clef, and the bottom is also in bass clef. The key signature is one sharp (F#). The time signature is 3/4. The music features eighth-note patterns, quarter notes, and sixteenth-note figures. Measure lines divide the music into measures, and repeat signs with dots indicate where the music can be repeated.

- 1 The strife is o'er, the battle done;  
Now is the Victor's triumph won;  
O let the song of praise be sung:  
Hallelujah!
- 2 Death's mightiest powers have done their worst,  
And Jesus hath his foes dispersed;  
Let shouts of praise and joy outburst:  
Hallelujah!
- 3 On the third morn he rose again  
Glorious in majesty to reign;  
O let us swell the joyful strain:  
Hallelujah!
- 4 Lord, by the stripes which wounded thee,  
From death's dread sting thy servants free,  
That we may live, and sing to thee:  
Hallelujah!

## 256

## CHRIST: HIS RESURRECTION

PEMBROKE 88.6.D

 $\text{J} = 96$ 

The musical score consists of four staves of music, likely intended for organ or piano. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (G major). The time signature is 2/4. The tempo is indicated as J = 96. The music features various note heads, stems, and beams, with some notes having vertical dashes through them. There are several measure rests and a double bar line with repeat dots.

- 1 "The first-begotten from the dead",  
Lo! Jesus ris'n, his people's head,  
To make their life secure:  
Though they like him may yield their breath,  
Like him, they'll burst the bonds of death—  
Their resurrection sure.
- 2 Why should his people now be sad?  
None has such reason to be glad,  
As reconcil'd to God:  
Jesus, the mighty Saviour, lives:  
To them eternal life he gives—  
The purchase of his blood.
- 3 Ye chosen, let your praise resound,  
And in your Master's work abound,  
Steadfast, immovable:  
Be sure your labour's not in vain:  
Ye too from death shall rise again,  
No more corruptible.

MACCABAEUS 10.11.11.11 and refrain

 $\text{♩} = 108$ 

1 Thine be the glo - ry, ris - en con - qu'ring Son,  
2 Lo, Je - sus meets us, ris - en from the tomb;

End - less is the vic - t'ry thou o'er death hast won;  
Lov - ing - ly he greets us, scat - ters fear and gloom;

An - gels in bright rai - ment rolled the stone a - way,  
Let us all with glad - ness hymns of tri - umph sing,

Kept the fold-ed grave - clothes where thy bod - y lay.  
For our Lord now liv - eth, death hath lost its sting:

Thine be the glo - ry, ris - en con- qu'ring Son,

End - less is the vic - t'ry thou o'er death hast won.

HAREWOOD 66.66.88

 $\text{♩} = 100$ 

- 1 A Great High Priest is come  
Who stands in Aaron's place;  
Who, honouring the law,  
Established life and grace:  
The law through Moses' service came,  
But grace and truth by Jesus' name.
- 2 He once temptation knew,  
That he might truly find  
A fellow-feeling true  
With every tempted mind:  
In every point our Head was tried  
Like us, and then for us he died.
- 3 He died, but lives alway,  
And in the holy stands  
To plead for saints who pray,  
To hold up failing hands:  
Our advocate abides in heav'n  
That erring saints may be forgiv'n.
- 4 We other priests deny,  
And laws, and offerings too  
None but the Priest on high  
The mighty work can do:  
Through him, then, all our praise be  
giv'n,  
Who pleads his household's cause in  
heav'n.

DARWALL'S 148th 66.66.88

♩ = 100

The musical score consists of three staves of music in common time, key of G major (two sharps). The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The music features eighth-note patterns and occasional quarter notes.

- 1 Let saints with one accord  
Extol Jehovah's name,  
And their Redeemer's love  
In accents loud proclaim.  
Of Jesus—Priest and Prophet, King—  
Let all his ransomed gladly sing.
- 2 Christ has gone up on high,  
Triumphant o'er the grave;  
His love is ever nigh,  
His arm is strong to save.  
Our High Priest now—he comes again  
As King of kings on earth to reign.

*May also be sung to HAREWOOD on facing page.*

WITNESS 11.10.11.10

 $\text{♩} = 96$ 

A musical score consisting of four staves of music. The top two staves are in treble clef and common time (indicated by a '4'). The bottom two staves are in bass clef and common time. The tempo is marked as  $\text{♩} = 96$ . The music features various note values including eighth and sixteenth notes, with some notes connected by beams. There are several rests and dynamic markings. The key signature changes between the staves, with some staves showing sharps and flats.

- 1 At sundry times, God spoke by seer and prophet;  
His will through priest and patriarch was shown;  
In type and shadow, future things were promised,  
Which found their substance in the Firstborn Son.
- 2 Angels, who serve the heirs of God's salvation,  
Are not to be compared with His own Son;  
Who in our form, and knowing our temptations,  
Was crowned with glory, when his work was done.
- 3 Our great High Priest, our King, our intercessor,  
Shows his compassion when we oft-times stray:  
His sacrifice brings grace for each transgressor  
And gives us boldness when to God we pray.
- 4 Let us hold fast: "Refuse not him that speaketh!"  
Let us have faith, our witness never cease:  
Make straight the path, go forth, and win the contest;  
Bear his reproach, and find in him our peace.

BISHOPTHORPE C.M.

$\text{♩} = 84$

- 1 Now let our humble faith behold  
Our great High Priest above;  
And celebrate his constant care  
And sympathetic love.
- 2 Exalted to his Father's side,  
With matchless honours crowned;  
And Lord of all th'angelic host  
Who wait the throne around:
- 3 The names of all the saints he bears,  
Engraven on his heart;  
Nor shall the lowliest saint complain  
That he hath lost his part.
- 4 Those characters shall firm remain,  
Our everlasting trust,  
When gems and monuments and crowns  
Have mouldered into dust.

ST. COLUMBA 87.87

$$\bullet = 84$$

A musical score for piano, featuring four staves. The top two staves are in treble clef, G clef, and the bottom two are in bass clef, F clef. The key signature is three flats. The time signature varies between common time (indicated by a 'C') and 3/4 time (indicated by a circled '3'). The score consists of four measures per staff, with measure numbers 1 through 8 indicated above each staff. Measure 1: Treble staff has eighth-note pairs (G, B) and (D, F). Bass staff has eighth-note pairs (D, F) and (G, B). Measure 2: Treble staff has eighth-note pairs (G, B) and (D, F). Bass staff has eighth-note pairs (D, F) and (G, B). Measure 3: Treble staff has eighth-note pairs (G, B) and (D, F). Bass staff has eighth-note pairs (D, F) and (G, B). Measure 4: Treble staff has eighth-note pairs (G, B) and (D, F). Bass staff has eighth-note pairs (D, F) and (G, B). Measure 5: Treble staff has eighth-note pairs (G, B) and (D, F). Bass staff has eighth-note pairs (D, F) and (G, B). Measure 6: Treble staff has eighth-note pairs (G, B) and (D, F). Bass staff has eighth-note pairs (D, F) and (G, B). Measure 7: Treble staff has eighth-note pairs (G, B) and (D, F). Bass staff has eighth-note pairs (D, F) and (G, B). Measure 8: Treble staff has eighth-note pairs (G, B) and (D, F). Bass staff has eighth-note pairs (D, F) and (G, B).

- 1 The true Messiah now appears,  
The types are all withdrawn;  
So fly the shadows and the stars  
Before the rising dawn.
  - 2 Now sacrifice, and offered lambs,  
And kids and bullocks slain;  
Incense and spice of costly names  
Would all be burnt in vain.
  - 3 Aaron must lay his robes away,  
No longer off'rings bring,  
When God's own Son is sworn to be  
Redeemer, Priest and King.
  - 4 He was made sin for us to show  
The way of life and love;  
For us he gave his life below,  
And pleads for us above.

ST. MICHAEL S.M.

 $\text{♩} = 92$ 

The musical score for "St. Michael" consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature is G major (one sharp). The music features eighth-note patterns and some sixteenth-note figures. Measure lines divide the music into four measures per staff. The tempo is indicated as 92 BPM.

- 1 Come, Lord, and tarry not  
And bring the looked-for day;  
Drive past these years of waiting here,  
These ages of delay.
- 2 Come, for creation groans,  
Impatient of thy stay,  
Worn out with these long years of ill,  
These ages of delay.
- 3 Come, for the corn is ripe;  
Put in thy sickle now,  
Reap the great harvest of the earth,  
Sower and Reaper thou.
- 4 Come in thy glorious might,  
Come with the iron rod,  
Scatt'ring thy foes before thy face,  
Most mighty Son of God.
- 5 Come and begin thy reign  
Of everlasting peace;  
Come, take the kingdom to thyself,  
Great King of Righteousness.

CROSS OF JESUS 87.87

 $\text{♩} = 84$ 

The musical score is a three-staff setting in 2/4 time. The top staff is treble clef, the middle is bass clef, and the bottom is another treble clef. The key signature is one sharp (G major). The music begins with a forte dynamic (f) and consists of eighth-note patterns. Measure 1 starts with a forte dynamic (f) and ends with a half note. Measure 2 starts with a half note and ends with a forte dynamic (f). Measure 3 starts with a half note and ends with a forte dynamic (f). Measure 4 starts with a half note and ends with a forte dynamic (f). Measures 5-8 follow a similar pattern, starting with a half note and ending with a forte dynamic (f).

- 1 Come, thou long-expected Jesus,  
Born to set thy people free;  
From our fears and sins release us,  
Let us find our rest with thee.
- 2 Israel's strength and consolation,  
Hope of all the saints thou art;  
Dear desire of every nation,  
Joy of every longing heart.
- 3 Born thy people to deliver;  
Born to be their future King;  
Come and reign on earth for ever,  
Soon thy gracious kingdom bring.
- 4 By thine own transforming spirit  
Make our bodies like thine own;  
Lord, who dost all things inherit,  
Raise us to thy glorious throne.

MORNING LIGHT 76.76.D

 $\text{♩} = 108$ 

The musical score consists of six staves of music. The top two staves are in treble clef, G major, and common time. The bottom four staves are in bass clef, D major, and common time. The music features a repeating pattern of eighth-note chords and sustained notes. Measure 1 starts with a half note in the bass, followed by a quarter note in the treble, and a half note in the bass. Measures 2-3 show a sequence of eighth-note chords. Measures 4-5 show sustained notes. Measures 6-7 show a sequence of eighth-note chords. Measures 8-9 show sustained notes. Measures 10-11 show a sequence of eighth-note chords. Measures 12-13 show sustained notes. Measures 14-15 show a sequence of eighth-note chords. Measures 16-17 show sustained notes. Measures 18-19 show a sequence of eighth-note chords. Measures 20-21 show sustained notes.

- 1 How long, O Lord our Saviour,  
Wilt thou remain away?  
Our hearts are sometimes weary  
That thou dost absent stay;  
Oh! when shall come the moment,  
When brighter far than morn,  
The sunshine of thy glory  
Shall Israel adorn?
- 2 How long, O gracious Master,  
Wilt thou thy household leave?  
So long hast thou now tarried,  
Few thy return believe:  
Immersed in sloth and folly,  
The people, Lord, we see;  
And few of us stand ready  
With joy to welcome thee.
- 3 How long, O heavenly Bridegroom,  
How long wilt thou delay?  
And yet how few are grieving,  
That thou dost absent stay;  
How many have their portion  
And calling high forgot;  
And seek for ease and glory  
Where thou, their Lord, art not.
- 4 Oh! wake thy slumbering virgins,  
Send forth the solemn cry!  
Let all thy saints repeat it:  
“The Bridegroom draweth nigh!”  
May all our lamps be burning,  
Our loins well girded be:  
Each longing heart preparing  
With joy to welcome thee.

SICILIAN MARINERS 87.87

 $\text{♩} = 76$ 

- 1 Lord, we wait the time of blessing,  
Resting on thy promise now,  
Hear our prayer, the throne addressing:  
Lord, how long? why tarriest thou?
- 2 Come upon the wings of spirit,  
Come, redeem thy mourning bride;  
Give the kingdom to inherit,  
Give her glory at thy side.
- 3 Many days of toil and sadness,  
Many wrestlings for the prize,  
Have prepared her for the gladness  
Of that day of sweet surprise.
- 4 Long have sin and death enslaved us,  
Long in dust hath faith remained;  
Come, O Lord whose love hath saved us,  
Give thy saints the vict'ry gained.
- 5 Lord, our hope and consolation,  
Bring thine Israel quick release;  
O, refresh us with salvation,  
Be our strength, our joy, our peace.

THEODORA 77.77

 $\text{♩} = 72$ 

The musical score for "Theodora" is presented in three staves. The top staff begins with a half note followed by a quarter note. The middle staff begins with a quarter note. The bottom staff begins with a half note. The music continues with various notes and rests, including eighth and sixteenth notes, and several measures of rests. The score is set against a background of horizontal lines.

- 1 Son of God, thy people's shield,  
Must we still thine absence mourn?  
Must we to death's triumph yield?  
Thou hast said thou wilt return.
- 2 Gracious Master, soon appear,  
Quickly bring the morning light;  
Dissipate the constant fear,  
Turn our hope to joyful sight.
- 3 Come, that we may see thee nigh!  
Come to feed thy sheep in peace;  
Hush for ever trouble's sigh,  
Give us the desired release.

ST. MARGARET 66.66.D

 $\text{♩} = 92$ 

A musical score for piano and voice. The music is in G major (indicated by a sharp symbol) and 4/4 time. The tempo is marked as  $\text{♩} = 92$ . The score consists of four systems of music, each starting with a forte dynamic. The vocal line (treble clef) and piano line (bass clef) are shown in a two-page spread. The piano part includes bass notes and harmonic support. The vocal line features eighth-note patterns and sustained notes.

- 1 The vision tarrieth not;  
At the appointed time  
It speaks, by man forgot,  
God's purposes sublime.  
Yea, though it tarry long,  
And seemeth not to grow,  
Let faith and hope be strong,  
The word of God ye know.
- 2 That Word in Spirit-power  
Before the Father's face,  
Awaits the promised hour  
To manifest the grace.  
Ye weeping saints, rejoice;  
"Redemption draweth nigh";  
Soon shall his glorious voice  
His mercy testify.
- 3 Ye watchmen of the night,  
Behold the morning break!  
O Zion, hail thy light!  
Jerusalem, awake!  
To bless his chosen land,  
O'er all the earth to reign,  
The Man of God's right hand,  
Messiah, comes again.

## 269

CHRIST: HIS ABSENCE

WATCHMAN 97.77.77.77.7

♩ = 108

The musical score for "WATCHMAN" (Hymn 269) is a setting for two voices. It consists of six staves of music. The top two staves are in treble clef and B-flat major (indicated by a B-flat key signature). The bottom four staves are in bass clef and B-flat major. The music is in common time (indicated by a 'C'). The vocal parts are separated by a vertical bar line in the middle of each staff. The lyrics "WATCHMAN" are repeated at the beginning of each line. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The tempo is marked as quarter note = 108.



- 1 Watchman! watchman! tell us of the night,  
   What its signs of promise are!  
   Trav'ller! o'er yon mountain's height,  
     See that glory-beaming star?  
   Watchman! does its beauteous ray  
     Aught of hope or joy foretell?  
   Trav'ller! yes, it brings the day,  
     Promised day of Israel,  
     Promised day of Israel.
- 2 Watchman! watchman! tell us of the night;  
   Higher yet that star ascends:  
   Trav'ller! blessedness and light,  
     Peace and truth its course portends.  
   Watchman! will its beams alone  
     Gild the spot that gave them birth?  
   Trav'ller! ages are its own,  
     See! it bursts o'er all the earth,  
     See! it bursts o'er all the earth.
- 3 Watchman! watchman! tell us of the night,  
   For the morning seems to dawn;  
   Trav'ller! darkness takes its flight,  
     Doubt and terror are withdrawn.  
   Watchman, let thy wand'rings cease,  
     Hie thee to thy quiet home.  
   Trav'ller! lo! the Prince of Peace  
     Lo! the Son of God is come!  
     Lo! the Son of God is come!

## 270

## CHRIST: HIS ABSENCE

VOX ANGELICA 11.10.11.10

 $\text{♩} = 100$

- 1 We would see Jesus! for the shadows lengthen  
    Across this little landscape of our life;  
We would see Jesus! our weak faith to strengthen  
    For the last weariness—the final strife.
- 2 We would see Jesus!—tho' the dark cloud gathers  
    And billows break over both heart and brow;  
Hear through the storm the quiet words he utters;  
    "Peace, it is I"—your Master, with you now.
- 3 We would see Jesus!—tho' the darkness deepen,  
    Know that the light unquenched will triumph still,  
See in the gloom his brightness ever strengthen,  
    Look for the radiance which the earth shall fill.
- 4 We would see Jesus!—yet the spirit lingers  
    Round the dear objects it has loved so long;  
And earth from earth can scarce unclasp its fingers;  
    Our love to thee scarce makes this love less strong.
- 5 We would see Jesus!—this is all we're needing;  
    Strength, joy and willingness come with the sight;  
We would see Jesus!—like the dawn returning;  
    Then welcome day, and farewell mortal night.

BLESSING No. 2 L.M.

$\text{♩} = 80$

- 1 Thy people, Lord, who trust Thy word,  
And wait the smiling of Thy face,  
Assemble round Thy mercy-seat,  
And plead the promise of Thy grace.
- 2 Hast Thou not sworn to give Thy Son  
To be a light to Gentile lands;  
To open the benighted eye,  
And loose the wretched prisoners' bands ?
- 3 Hast Thou not said, from sea to sea  
His vast dominion shall extend,  
That every tongue shall call him Lord,  
And every knee before him bend?
- 4 Now let the happy time appear,  
The time to favour Zion come:  
Send forth Thy heralds far and near  
To call Thy banished people home.

KILMARNOCK C.M.

 $\text{♩} = 80$ 

The musical score consists of two staves in 2/4 time with a key signature of two flats. The top staff (treble) starts with a quarter note followed by an eighth-note pair, then a quarter note, another eighth-note pair, and so on. The bottom staff (bass) follows a similar pattern. The tempo is indicated as  $\text{♩} = 80$ .

- 1 Behold he comes! your Leader comes  
With might and honour crowned;  
A witness who shall spread My Name  
To earth's remotest bound.
- 2 See! nations hasten to his call  
From ev'ry distant shore;  
Kings from afar shall bow to him,  
And Israel's God adore.
- 3 With joy and peace shall then be led  
The glad converted lands:  
The lofty mountains then shall sing,  
The forests clap their hands.
- 4 Where briars grew midst barren wilds  
Shall firs and myrtles spring;  
And nature to its utmost bounds  
Eternal praises sing.

MARANATHA No.1 87.87.4.4.7

♩ = 92

First Tune.

- 1 Christ is coming! let creation  
Bid her groans and travail cease;  
Let the glorious proclamation  
Hope restore, and faith increase;  
Christ is coming! Christ is coming!  
Come thou blessed Prince of Peace.
- 2 Earth can now but tell the story  
Of thy bitter cross and pain;  
She shall yet behold thy glory  
When thou comest back to reign.  
Christ is coming! Christ is coming!  
Let each heart repeat the strain.
- 3 With that blessed hope before us,  
Let the joyful words be sung;  
Let the mighty advent chorus  
Onward roll from tongue to tongue—  
Christ is coming! Christ is coming!  
Come, Lord Jesus, quickly come.

MARANATHA No. 2 87.87.4.4.7

♩ = 92

Second Tune

- 1 Christ is coming! let creation  
Bid her groans and travail cease;  
Let the glorious proclamation  
Hope restore, and faith increase;  
Christ is coming! Christ is coming!  
Come thou blessed Prince of Peace.
- 2 Earth can now but tell the story  
Of thy bitter cross and pain;  
She shall yet behold thy glory  
When thou comest back to reign.  
Christ is coming! Christ is coming!  
Let each heart repeat the strain.
- 3 With that blessed hope before us,  
Let the joyful words be sung;  
Let the mighty advent chorus  
Onward roll from tongue to tongue—  
Christ is coming! Christ is coming!  
Come, Lord Jesus, quickly come.

ERDINGTON 65.65.D

$\text{♩} = 56$

The musical score for Erdington hymn tune, 65.65.D, is presented in four systems of music. Each system contains two staves: a Treble staff and a Bass staff. The time signature is 8/8 throughout. The key signature starts in G minor (no sharps or flats). The tempo is indicated as  $\text{♩} = 56$ . The music consists of eighth-note patterns and sixteenth-note grace patterns. At the start of the third system, the key signature changes to F major (one sharp). The bass staff includes several rests, notably a half note rest and a whole note rest.

- 1 Christ the King is coming  
To set up his throne,  
Royal Son of David  
To the world unknown,  
He with might and power  
Will return again,  
Not as lowly Jesus,  
But as King of men.
- 2 He the seed of Abraham  
Came as prophesied;  
Was by man rejected,  
Slain and crucified;  
But his Father raised him  
From the silent grave,  
And immortal glory  
Unto him He gave.
- 3 Angels sang his praises  
At his humble birth,  
Glory be in heaven;  
Peace to all on earth.  
When he comes exalted  
In his Father's power,  
Saints will sing his praises  
Then and evermore.
- 4 May Thy word enlighten  
Us to do Thy will,  
How to give obedience  
And Thy law fulfil.  
Help us, Lord, to serve Thee,  
And Thy truth embrace,  
So that in Thy kingdom  
We may find a place.

SUPPLICATION 76.76.D

 $\text{♩} = 66$ 

A musical score consisting of four staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The music is divided into four measures by vertical bar lines. The first staff contains two measures of eighth-note patterns, followed by a measure of sixteenth-note patterns. The second staff follows a similar pattern. The third staff begins with a measure of eighth-note pairs, followed by a measure of sixteenth-note patterns. The fourth staff follows a similar pattern. The music is set in a style with a steady, rhythmic pulse, typical of a hymn tune.

- 1 Hail to the Lord's anointed!  
    Great David's greater Son;  
Hail! in the time appointed,  
    His reign on earth begun:  
He comes to break oppression,  
    To set the captive free,  
To take away transgression,  
    To rule in equity.
- 2 He comes with succour speedy  
    To those who suffer wrong;  
To help the poor and needy,  
    And bid the weak be strong;  
To give them songs for sighing,  
    Their darkness turn to light  
Who, languishing and dying,  
    Are perishing from sight.
- 3 Through changing generations,  
    With justice, mercy, truth—  
While stars maintain their stations,  
    And moons renew their youth,  
He shall come down like showers  
    Upon the fruitful earth;  
And love, joy, hope, like flowers,  
    Spring in his path to birth.
- 4 Kings shall fall down before him,  
    And gold and incense bring:  
All nations shall adore him,  
    His praise all nations sing:  
O'er every foe victorious,  
    He on his throne shall rest  
From age to age more glorious,  
    All-blessing and all-blest.

BRISTOL C.M.

♩ = 88



- 1 Hark, the glad sound! the Saviour comes,  
The Saviour promised long!  
Let every heart prepare a throne,  
And every voice a song.
- 2 He comes the prisoners to release  
In sin's hard bondage held;  
The gates of brass before him burst,  
The iron fetters yield.
- 3 He comes the broken heart to bind,  
The wounded soul to cure,  
And with the treasures of his grace  
To bless the humble poor.
- 4 Our glad hosannas, Prince of peace,  
Thy welcome shall proclaim,  
And heaven's eternal arches ring  
With thy beloved name.

LITTLE CORNARD 66.66.88

 $\text{♩} = 92$ 

Organ

- 1 Hills of the North, rejoice;  
River and mountain-spring,  
Hark to the advent voice;  
Valley and lowland, sing;  
Though absent long, your Lord is nigh;  
He judgement brings and victory.
- 2 Isles of the southern seas,  
Deep in your coral caves  
Pent be each warring breeze,  
Lulled be your restless waves;  
He comes to reign with boundless sway,  
And makes your wastes his great high-way.

- 3 Lands of the East, awake,  
Soon shall your sons be free;  
The sleep of ages break,  
And rise to liberty.  
On your far hills, long cold and grey,  
Has dawned the everlasting day.
- 4 Shores of the utmost West,  
Ye that have waited long,  
Unvisited, unblest,  
Break forth to swelling song;  
High raise the note, in triumph sing,  
He lives and reigns, th'eternal King.

ANTIOCH C.M. (extended)

 $\text{♩} = 84$ 

The musical score consists of six staves of music. The top two staves are treble clef, and the bottom four are bass clef. The key signature is one sharp (F#). The tempo is indicated as  $\text{♩} = 84$ . The music features various rhythmic patterns, including eighth-note pairs, sixteenth-note chords, and eighth-note chords. Measures 1-4 show a repeating pattern of eighth-note pairs and chords. Measures 5-8 show eighth-note chords with bass notes. Measures 9-12 show sixteenth-note chords. Measures 13-16 show eighth-note chords. Measures 17-20 show eighth-note pairs and chords. Measures 21-24 show eighth-note chords. Measures 25-28 show sixteenth-note chords. Measures 29-32 show eighth-note chords. Measures 33-36 show eighth-note pairs and chords. Measures 37-40 show eighth-note chords. Measures 41-44 show eighth-note pairs and chords. Measures 45-48 show eighth-note chords. Measures 49-52 show eighth-note pairs and chords. Measures 53-56 show eighth-note chords. Measures 57-60 show eighth-note pairs and chords. Measures 61-64 show eighth-note chords. Measures 65-68 show eighth-note pairs and chords. Measures 69-72 show eighth-note chords. Measures 73-76 show eighth-note pairs and chords. Measures 77-80 show eighth-note chords.

- 1 Joy to the world! the Lord is come;  
Let earth receive her King;  
Let ev'ry heart prepare him room,  
And heav'n and nature sing,  
And heav'n and nature sing,  
*And heav'n, and heav'n and nature sing.*
- 2 Joy to the world! the Saviour reigns;  
Let all their songs employ;  
While fields and floods, rocks, hills and plains  
Repeat the sounding joy,  
Repeat the sounding joy,  
*Repeat, repeat the sounding joy.*
- 3 No more let sin and sorrow grow,  
Nor thorns infest the ground;  
He's come to make his blessings flow  
Far as the curse is found,  
Far as the curse is found,  
*Far as, far as the curse is found,*
- 4 He rules the world with truth and grace,  
And makes the nations prove  
The glories of his righteousness  
And wonders of his love,  
And wonders of his love,  
And *wonders, wonders of his love.*

*Tenors and basses do not sing the words in italics*

## 279

## CHRIST: HIS RETURN

NATHANIEL 87.87.877

♩ = 104

A musical score for two voices (treble and bass) and piano. The score consists of five systems of music. The top system shows the beginning of the piece with a treble clef, a key signature of one flat, and a common time signature. The piano part starts with a forte dynamic. The second system begins with a bass clef, a key signature of one flat, and a common time signature. The third system begins with a treble clef, a key signature of one flat, and a common time signature. The fourth system begins with a bass clef, a key signature of one flat, and a common time signature. The fifth system concludes the piece with a treble clef, a key signature of one flat, and a common time signature.

- 1 Look, ye saints, the sight is glorious:  
See the Man of Sorrows now,  
To the earth returned victorious:  
Every knee to him shall bow.  
Crown him, crown him,  
Crown him, crown him;  
Crowns become the Victor's brow;  
Crowns become the Victor's brow.
- 2 Crown the Saviour, Father, crown him:  
Rich the trophies Jesus brings;  
In the seat of power enthrone him,  
While the vault of heaven rings.  
Crown him, crown him,  
Crown him, crown him;  
Crown the Saviour, King of kings!  
Crown the Saviour, King of kings!
- 3 Sinners in derision crowned him,  
Mocking thus the Saviour's claim;  
Saints and angels throng around him,  
Own his title, praise his name.  
Crown him, crown him,  
Crown him, crown him;  
Spread abroad the Victor's fame;  
Spread abroad the Victor's fame.
- 4 Hark, those bursts of acclamation!  
Hark, those loud triumphant chords!  
Jesus takes the highest station:  
O, what joy the sight affords!  
Crown him, crown him,  
Crown him, crown him,  
King of kings, and Lord of lords;  
King of kings, and Lord of lords.

SPANISH CHANT 66.66.D

 $\text{♩} = 112$ 

1 Lift now your voice and sing  
Hallelujah, amen.  
Sing loud of Israel's King,  
Hallelujah, amen.  
Sing of the better day  
When earth shall own his sway,  
All nations him obey.  
Hallelujah, amen.

2 Hail! Jesus comes again,  
Hallelujah, amen.  
He comes o'er earth to reign,  
Hallelujah, amen.  
True Heir to David's throne,  
He'll claim it as his own;  
His power shall then be known.  
Hallelujah, amen.

3 Come, Jesus, quickly come,  
Hallelujah, amen.  
For thee thy people long,  
Hallelujah, amen.  
Our Saviour and our Friend,  
On thee our hopes depend:  
Thy love will never end.  
Hallelujah, amen.

4 Ride forth, thou mighty King!  
Hallelujah, amen.  
Our great salvation bring,  
Hallelujah, amen.  
All nations thou wilt bless,  
And those who thee confess,  
Thy kingdom shall possess.  
Hallelujah, amen.

VICTOR ROYAL 87.87.87

♩ = 96

- 1 Light of them that sit in darkness,  
Rise and shine, thy blessings bring:  
Light to lighten all the Gentiles,  
Rise with healing in thy wing:  
To thy brightness, To thy brightness  
Let all kings and nations come,  
Let all kings and nations come.
- 2 Let the Gentiles, now adoring  
Idols vain as wood and stone,  
Come, and, worshipping before Him,  
Serve the living God alone:  
Let Thy glory, Let Thy glory  
Fill the earth, as floods the sea,  
Fill the earth, as floods the sea.
- 3 Thou to whom all pow'r is given,  
Speak the word: at thy command  
Let the law go forth from Zion;  
Spread thy word from land to land:  
Lord, arouse thee, Lord, arouse thee,  
Let God's will be all in all,  
Let God's will be all in all.

KENT C.M.

 $\text{♩} = 84$ 

- 1 Long hath the night of sorrow reigned;  
The dawn shall bring us light;  
For Christ shall come, and we shall rise  
With gladness in his sight.
- 2 Our hearts, if Jesus we would know,  
Shall know him and rejoice;  
His coming like the morn shall be,  
Like morning songs his voice.
- 3 As dew upon the tender herb,  
Diffusing fragrance round;  
As showers that usher in the spring,  
And cheer the thirsty ground—
- 4 So shall his presence bless our souls  
And shed a joyful light;  
That hallowed morn shall chase away  
The sorrows of the night.

## OPEN YE THE GATES

 $\text{J} = 104$ 

The musical score consists of four systems of music for two voices (treble and bass) in common time, key signature of one flat. The tempo is marked J = 104. The vocal parts are separated by a vertical bar. The lyrics are integrated into the musical lines.

**System 1:**

- Top line (Treble): O - pen ye the gates,
- Bottom line (Bass): O - pen ye the gates, that the

**System 2:**

- Top line (Treble): right-eous na-tion that keep-eth truth may en - ter there - in.
- Bottom line (Bass): (no lyrics)

**System 3:**

- Top line (Treble): O - pen ye the gates,
- Bottom line (Bass): O - pen ye the gates,

**System 4:**

- Top line (Treble): O - pen ye the gates,
- Bottom line (Bass): O - pen ye the

**System 5:**

- Top line (Treble): O - pen ye the gates, that the
- Bottom line (Bass): gates, that the

**System 6:**

- Top line (Treble): right - eous na - tion that
- Bottom line (Bass): (no lyrics)

keep - eth truth may en - ter, may en - ter there - in.

*mf*

$\text{♩} = 92$

Thou wilt keep him in per - fect peace whose mind is

stayed, is stayed on Thee; be - cause he trusteth in Thee,

cause he trusteth in Thee, be - cause he trusteth in Thee, he

Org.

*J=112 Allegro*

*f*

The musical score consists of five systems of music for two voices (SATB) and piano. The tempo is marked as J=112 Allegro and the dynamic is f (fortissimo). The vocal parts are in soprano and basso continuo. The piano part provides harmonic support and includes basso continuo markings. The lyrics are integrated into the musical lines.

trust - eth in Thee. Trust in the Lord for ev - er,

Trust in the Lord for ev - er, for in the Lord Je - ho - vah is

Trust in the Lord

ev - er - last - ing strength. Trust in the Lord,

Trust in the Lord,

Trust in the Lord, for in the Lord Je - ho - vah is

A musical score for organ, featuring two staves. The top staff is in Treble clef and the bottom staff is in Bass clef. Both staves are in common time and key signature of one flat. The music consists of eighth-note patterns. In the upper staff, there is a dynamic marking ***ff*** (fortissimo) above the first measure. In the lower staff, there is a dynamic marking ***p*** (pianissimo) above the third measure. The word "Org." is written above the upper staff, indicating the instrument. The lyrics "ev - er -last - ing strength, is ev - er - last - ing strength." are written below the notes.

Org.  
ev - er -last - ing strength, is ev - er - last - ing strength.

AURELIA 76.76.D

 $\text{♩} = 108$ 

The musical score consists of four staves of music. The top two staves are in G clef, and the bottom two are in F clef (B-flat). All staves are in common time. The key signature is B-flat major. The music features a repeating eighth-note pattern across all staves.

- 1 The days are quickly flying,  
And Christ will come again  
With all his saints attending  
Triumphant in his train:  
When every eye shall see him,  
And every tongue confess  
The glory of the Father,  
In Christ our righteousness.
- 2 O day of exultation!  
O day of God's Elect!  
Sweet day of consummation  
That longing hearts expect:

When every conflict ended,  
And every sorrow past,  
A cry goes up triumphant,  
The Lord has come at last.

- 3 Lord, come then in thy Kingdom,  
Set up on earth thy throne;  
And, lest thy sheep grow weary,  
Come take them for thine own:  
Now, when the night seems darkest,  
Come in thy glory bright;  
Come to redeem thine Israel,  
And turn our faith to sight.

LANGLAND BAY 66.66

$\text{♩} = 96$

First Tune

- 1 Thy kingdom come, O God,  
Thy rule, O Christ, begin;  
Break with thine iron rod  
The tyrannies of sin.
- 2 Bring quick thy reign of peace,  
Bring purity and love—  
Then shall all hatred cease;  
Bring joy from heav'n above.
- 3 We pray thee, Lord, arise,  
And manifest thy might;  
Revive our longing eyes  
Which languish for the sight.
- 4 Oh! haste the promised time  
When war shall be no more,  
Oppression, lust, and crime  
Shall flee thy face before.
- 5 O'er Gentile lands afar  
Thick darkness broodeth yet:  
Arise, O morning Star,  
Arise, and never set.

ST. CECILIA 66.66

 $\text{J} = 96$ 

## Second Tune

The musical score consists of two staves of music in common time. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is one sharp. The music features eighth-note patterns and rests.

- 1 Thy kingdom come, O God,  
Thy rule, O Christ, begin;  
Break with thine iron rod  
The tyrannies of sin.
- 2 Bring quick thy reign of peace,  
Bring purity and love—  
Then shall all hatred cease;  
Bring joy from heav'n above.
- 3 We pray thee, Lord, arise,  
And manifest thy might;  
Revive our longing eyes  
Which languish for the sight.
- 4 Oh! haste the promised time  
When war shall be no more,  
Oppression, lust, and crime  
Shall flee thy face before.
- 5 O'er Gentile lands afar  
Thick darkness broodeth yet:  
Arise, O morning Star,  
Arise, and never set.

## 286

## CHRIST: HIS RETURN

WACHET AUF 898.898.664.88

 $\text{J} = 72$ 

A musical score consisting of five staves of music for organ or piano. The music is in common time (indicated by a 'C') and has a key signature of one sharp (F#). The tempo is marked as  $\text{J} = 72$ . The score is divided into four systems by vertical bar lines. The first system contains two measures. The second system contains three measures, with the third measure ending with a repeat sign and a double bar line. The third system contains two measures. The fourth system contains three measures, with the third measure ending with a repeat sign and a double bar line. The fifth system contains two measures. The music features various note values including quarter notes, eighth notes, sixteenth notes, and thirty-second notes. Measures often begin with a forte dynamic (eighth-note cluster) followed by eighth-note patterns. The bass staff uses bass clef, while the other four staves use treble clef.



- 1 Wake, awake! for night is flying,  
The watchmen on the heights are crying,  
Awake, Jerusalem at last!  
Midnight hears the welcome voices,  
And at the thrilling cry rejoices:  
Come forth, ye virgins, night is past,  
The Bridegroom comes, awake!  
Your lamps with gladness take,  
Hallelujah.  
And for his marriage-feast prepare,  
For ye must go to meet him there.
- 2 Zion hears the watchmen singing,  
And all her heart with joy is springing!  
She wakes, she rises from her gloom,  
For her Lord comes down all-glorious,  
The strong in grace, in truth victorious;  
Her star is ris'n, her light is come.  
Oh come then, blessed Lord,  
O Jesus, Son of God,  
Hallelujah.  
We follow till the place we see,  
Where thou hast bid us meet with thee.

CHURCH TRIUMPHANT L.M.

♩ = 84

The musical score for "Church Triumphant" is presented in two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in a common time signature with a key signature of one flat (B-flat). The tempo is indicated as ♩ = 84. The music features a steady, rhythmic pattern of eighth and sixteenth notes, typical of a hymn tune.

- 1 The Saviour comes, his advent's nigh,  
He soon will leave the throne on high,  
And coming back to earth again,  
Will reign for God, and dwell with men.
- 2 O happy day when wars shall cease,  
And ransomed earth be filled with peace;  
When sin and death no more shall reign,  
And Eden bloom on earth again.
- 3 Saints, lift your heads, the day is near  
When your Redeemer shall appear  
To take the kingdom and the throne,  
And make his ransomed Bride his own.

MELODY C.M.

 $\text{♩} = 88$ 

1 Behold! the mountain of the Lord  
In latter days shall rise  
On mountain tops, above the hills,  
And draw the wond'ring eyes.

3 No strife shall rage, nor hostile feud  
Disturb those peaceful years;  
To ploughshares men shall beat their  
swords,  
To pruning-hooks their spears.

2 To this the joyful nations round,  
All tribes and tongues, shall flow;  
"Up to the hill of God", they'll say,  
"And to His house we'll go."

4 No longer host encount'ring host  
Shall crowds of slain deplore:  
They'll hang the trumpet in the hall,  
And study war no more.

5 The beams that shine from Zion's hill  
Shall lighten ev'ry land;  
The King who reigns in Salem's towers  
Shall all the world command.

PROMISE Irregular

 $\text{♩} = 96$ 

A musical score for two voices (Soprano and Bass) and piano. The score consists of four systems of music, each starting with a treble clef and a bass clef, indicating a 2-voice setting. The time signature is irregular, primarily consisting of measures with a value of one beat. The vocal parts are mostly sustained notes or short eighth-note patterns, while the piano part provides harmonic support with sustained notes and eighth-note chords.

- 1 A rose shall bloom in the lonely place,  
A wild shall echo with sounds of joy;  
For heav'n's own gladness its bounds shall grace,  
And forms angelic their songs employ.
- 2 And Lebanon's cedars shall rustle their boughs,  
And fan their leaves in the scented air;  
And Carmel and Sharon shall pay their vows,  
And shout, for the glory of God is there.
- 3 O, say to the fearful, Be strong of heart;  
He comes in vengeance, but not for thee;  
For thee he comes, his might to impart  
To the trembling heart and the feeble knee.
- 4 The blind shall see, and the deaf shall hear,  
The dumb shall raise their notes for him;  
The lame shall leap like the unharmed deer,  
And the thirsty shall drink of the living stream.
- 5 The ransomed of God shall return to him  
With a chorus of joy to a gladsome lay;  
No eye with a tear of grief shall be dim,  
For sorrow and sighing shall flee away.

MILES LANE C.M.

 $\text{♩} = 104$ 

First Tune

The musical score consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat, indicating F major or D minor. The time signature is common time (indicated by a '4'). The tempo is marked as  $\text{♩} = 104$ . The title "First Tune" is centered above the first staff. The music features various note heads, stems, and bar lines. Measure 1 starts with a quarter note in the treble clef staff, followed by eighth notes in pairs. Measure 2 begins with a half note in the bass clef staff. Measures 3 and 4 show more complex patterns with sixteenth-note figures and sustained notes. Measures 5 through 8 continue the rhythmic and harmonic patterns established in the earlier measures, with a final measure ending on a half note in the bass clef staff.

- 1 All hail the power of Jesus' name!  
Let angels prostrate fall;  
Bring forth the royal diadem,  
And crown him, crown him, crown him,  
Crown him Lord of all.
- 2 Crown him, ye servants of our God,  
Who on his great name call;  
Extol the stem of Jesse's rod,  
And crown him, crown him, crown him,  
Crown him Lord of all.
- 3 Ye seed of Israel's chosen race—  
A remnant weak and small—  
Hail him who saves you by his grace,  
And crown him, crown him, crown him,  
Crown him Lord of all.
- 4 Ye Gentile ransomed, ne'er forget  
The wormwood and the gall:  
Go spread your trophies at his feet,  
And crown him, crown him, crown him,  
Crown him Lord of all.
- 5 Let every kindred, every tribe  
On this terrestrial ball,  
To him all majesty ascribe,  
And crown him, crown him, crown him,  
Crown him Lord of all.

DIADEM C.M.

$$\bullet = 104$$

## Second Tune

*S = 104*

And

crown him!

crown him! crown him! crown him! crown him!

crown

crown him! crown him! crown him! And crown him Lord of all.  
him!

- 1 All hail the power of Jesus' name!  
Let angels prostrate fall;  
Bring forth the royal diadem,  
And crown him, crown him, crown him,  
Crown him Lord of all.
- 2 Crown him, ye servants of our God,  
Who on his great name call;  
Extol the stem of Jesse's rod,  
And crown him, crown him, crown him,  
Crown him Lord of all.
- 3 Ye seed of Israel's chosen race—  
A remnant weak and small—  
Hail him who saves you by his grace,  
And crown him, crown him, crown him,  
Crown him Lord of all.
- 4 Ye Gentile ransomed, ne'er forget  
The wormwood and the gall:  
Go spread your trophies at his feet,  
And crown him, crown him, crown him,  
Crown him Lord of all.
- 5 Let every kindred, every tribe  
On this terrestrial ball,  
To him all majesty ascribe,  
And crown him, crown him, crown him,  
Crown him Lord of all.

DIADEMATA D.S.M.

 $\text{♩} = 104$ 

The musical score is divided into four systems, each containing two staves: treble and bass. The key signature is one flat, and the time signature is common time (indicated by a 'C'). The tempo is marked as  $\text{♩} = 104$ . The vocal parts are labeled 'DIADEMATA' and 'D.S.M.' (Duet Singers). Measure numbers 1 through 16 are placed above the staves. The music consists of eighth-note patterns, quarter notes, and rests, with some measure endings indicated by vertical lines and repeat signs.

- 1 Crown him with many crowns,  
    The Lamb upon his throne;  
Hark how the heavenly anthem drowns  
    All music but its own:  
Awake, my soul, and sing  
    Of him who died for thee,  
And hail him as thy matchless King  
    Through all eternity.
- 2 Crown him the Lord of life  
    Who triumphed o'er the grave,  
And rose victorious in the strife  
    For those he came to save.  
His glories now we sing  
    Who died, and rose on high,  
Who died—eternal life to bring,  
    And lives, that death may die.
- 3 Crown him the Lord of love;  
    Behold his hands and side,  
Those wounds yet visible above  
    In beauty glorified:  
All hail, Redeemer, hail!  
    For thou hast died for me;  
Thy praise shall never, never fail  
    Throughout eternity.

SAMSON L.M.

♩ = 84



- 1 Exalt, O God, Thy glorious Son;  
Throughout the world Thy will be done;  
Set up on earth his promised throne,  
And make all hearts and hands his own.
- 2 Soft as the dews from heaven descend,  
He comes, he comes, the sinner's Friend—  
The fall'n to raise, the meek to bless,  
And reign o'er all in righteousness.
- 3 As bright and lasting as the sun,  
From sea to sea his sway shall run;  
Kings to his footstool shall repair,  
And nations find their refuge there.
- 4 Prayer to his throne shall daily rise,  
His praises ring through earth and skies;  
His grace on all that live be poured,  
And all shall live to serve the Lord.
- 5 Cry 'Welcome!' to the King of kings,  
Who comes with healing in his wings;  
From age to age, from shore to shore,  
His name be praised for evermore.

WINCHESTER NEW L.M.

 $\text{♩} = 84$ 

- 1 Great God, whose universal sway  
The known and unknown worlds obey,  
Now give the kingdom to Thy Son,  
Extend his power, exalt his throne.
- 2 The sceptre well becomes his hand;  
And kings shall bow to his command:  
His justice shall avenge the poor,  
And pride and rage prevail no more.
- 3 With power he vindicates the just  
And treads oppressors in the dust;  
His worship and his fear shall last  
Till sin and death from earth have passed.
- 4 The saints shall flourish in his days,  
And wear the robes of joy and praise;  
Peace like a river from his throne  
Shall flow to nations yet unknown.

## 294

## CHRIST: HIS KINGDOM

ZION 11.10.11.10

♩ = 104

- 1 Hail to the brightness of Zion's glad morning!  
Joy to the lands that in darkness have lain;  
Hushed be the accents of sorrow and mourning,  
Zion in triumph begins her bright reign.
- 2 Hail to the brightness of Zion's glad morning,  
Long by the prophets of Israel foretold;  
Hail to the millions from bondage returning,  
Gentiles and Jews the glad vision behold.
- 3 Lo, in the desert rich flowers are springing,  
Streams ever copious are gliding along;  
Loud from the mountain-tops echoes are ringing;  
Wastes rise in verdure, and mingle in song.
- 4 See, from all lands, from the isles of the ocean,  
Praise to Jehovah ascending on high;  
Fall'n are the engines of war and commotion,  
Shouts of salvation are rending the sky.
- 5 Hail to the brightness of Zion's glad morning!  
Joy to the lands that in darkness have lain;  
Hushed be the accents of sorrow and mourning,  
Zion in triumph begins her bright reign.

HYFRYDOL 87.87.D

 $\text{♩} = 100$ 

The musical score consists of five staves of music. The top two staves are for the upper voice, the bottom two are for the lower voice, and the fifth staff is for the piano. The music is in common time, with a key signature of one flat. The tempo is indicated as  $\text{♩} = 100$ . The vocal parts are written in soprano and alto clefs, while the piano part is in bass clef. The music features various note values including eighth and sixteenth notes, with some notes connected by beams. The piano part provides harmonic support with sustained notes and chords.

- 1 Hallelujah, sing of Jesus,  
    His the sceptre, his the throne;  
Hallelujah, his the triumph,  
    His the victory alone:  
    Hark! The songs of peaceful Zion  
        Thunder like a mighty flood;  
Jesus, out of every nation,  
    Hath redeemed us by his blood.
- 2 Hallelujah! not as orphans  
    Are we left in sorrow now;  
Hallelujah! he is near us,  
    Faith believes, nor questions how;  
Though the cloud from sight received him  
    When the forty days were o'er,  
Shall our hearts forget his promise  
    "I am with you evermore"?
- 3 Hallelujah, Hallelujah,  
    Glory be to God on high;  
To the Father, and the Saviour,  
    Who has gained the victory;  
By the all-creating Spirit  
    Came a son to wondrous birth:  
Hallelujah, Hallelujah,  
    Triumphs the redeemèd earth.

JUBILEE 87.87.D. (with refrain)

$\text{d}=58$

**Soprano Part:**

- Staff 1: Starts with a sustained note followed by a rhythmic pattern of eighth and sixteenth notes.
- Staff 2: Continues the rhythmic pattern established in Staff 1.
- Staff 3: Starts with a sustained note followed by a rhythmic pattern of eighth and sixteenth notes.
- Staff 4: Continues the rhythmic pattern established in Staff 3.
- Staff 5: Starts with a sustained note followed by a rhythmic pattern of eighth and sixteenth notes.
- Staff 6: Continues the rhythmic pattern established in Staff 5.
- Staff 7: Starts with a sustained note followed by a rhythmic pattern of eighth and sixteenth notes.
- Staff 8: Continues the rhythmic pattern established in Staff 7.

**Bass Part:**

- Staff 1: Sustained note followed by eighth note pairs.
- Staff 2: Eighth note pairs followed by sustained notes.
- Staff 3: Sustained note followed by eighth note pairs.
- Staff 4: Eighth note pairs followed by sustained notes.
- Staff 5: Sustained note followed by eighth note pairs.
- Staff 6: Eighth note pairs followed by sustained notes.
- Staff 7: Sustained note followed by eighth note pairs.
- Staff 8: Eighth note pairs followed by sustained notes.

**Piano Part:**

- Staff 1: Sustained note followed by eighth note pairs.
- Staff 2: Eighth note pairs followed by sustained notes.
- Staff 3: Sustained note followed by eighth note pairs.
- Staff 4: Eighth note pairs followed by sustained notes.
- Staff 5: Sustained note followed by eighth note pairs.
- Staff 6: Eighth note pairs followed by sustained notes.
- Staff 7: Sustained note followed by eighth note pairs.
- Staff 8: Eighth note pairs followed by sustained notes.



1 Hark! ten thousand, thousand voices  
 Sing the song of Jubilee;  
 Earth through all her tribes rejoices,  
 Broke her long captivity.  
 Now the theme in pealing thunders,  
 Through the gladsome air is rung:  
 Now in gentler tones, the wonders  
 Of redeeming grace are sung.  
 Hail, Emmanuel, great Deliv'rer,  
 Hail, Emmanuel, great Deliv'rer,  
 Hail, Emmanuel, Hail, Emmanuel,  
 Hail, Emmanuel,  
 Hail, Emmanuel, praise to Thee.

2 Oh! the rapturous, blissful story,  
 Spoken to Emmanuel's praise;  
 And the strains so full of glory,  
 That immortal voices raise;  
 While our crowns of glory casting  
 At His feet, in rapture lost,  
 We, in anthems everlasting,  
 Mingle with the ransomed host.  
 Hail, Emmanuel, great Deliv'rer,  
 Hail, Emmanuel, great Deliv'rer,  
 Hail, Emmanuel, Hail, Emmanuel,  
 Hail, Emmanuel,  
 Thou art worthy of all praise.

3 Yea, He reigns, the Great Messiah—  
 In Millennial glory crowned;  
 'Israel's Hope', and 'Earth's Desire',  
 Now triumphant and renowned;  
 Heaven and earth, with all their regions,  
 At His footstool prostrate fall;  
 Heaven and earth, with all their legions,  
 Praise Emmanuel Lord of all.  
 Hail, Messiah!—reign for ever,  
 Hail, Messiah!—reign for ever,  
 Hail, Messiah! Hail, Messiah!  
 Hail, Messiah!  
 Heaven to earth reflects the sound.

HARTS 77.77

 $\text{♩} = 96$ 

The musical score consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in G major (three sharps) and common time. The music features a repeating eighth-note pattern across both staves.

- 1 Hark! the song of Jubilee  
Loud as mighty thunders roar,  
Or the fulness of the sea  
When it breaks upon the shore.
- 2 See Jehovah's banner furled,  
Sheathed His sword; He speaks—'tis done!  
Now the kingdoms of the world  
Are the kingdom of His Son.
- 3 He shall reign from pole to pole  
With supreme unbounded sway;  
He shall reign when, like a scroll,  
Present things have passed away.
- 4 Hallelujah! for the Lord  
God omnipotent shall reign;  
Hallelujah! let the word  
Echo round the earth and main.

HULL 88.6.D

♩ = 96

- 1 His kingdom comes! ye saints rejoice,  
Lift up your heads, exalt your voice  
To swell the lofty strain;  
Proclaim the joyful news abroad;  
The mighty King! the glorious Lord!  
He comes on earth to reign.
- 2 High o'er the pomp of Gentile state,  
On chosen Zion's royal seat  
The Lord God sets his throne;  
Now shall the lands confess his power,  
And all the earth his Name adore,  
And serve the Lord alone!
- 3 Before the terrors of his face  
Let mortal man his pride abase,  
And every monarch fall;  
Prostrate be ev'ry haughty foe,  
The pomp and power of earth lie low,  
And God be all in all.

EDWINSTON L.M.

 $\text{♩} = 58$ 

First Tune

Org.

- 1 Jesus shall reign where'er the sun  
Doth his successive journeys run;  
His kingdom stretch from shore to shore  
Till sin shall curse the earth no more;  
Till sin shall curse the earth no more.
- 2 For him shall endless prayer be made,  
And praises throng to crown his head;  
His Name like sweet perfume shall rise  
With every morning sacrifice;  
With every morning sacrifice.
- 3 People and realms of every tongue  
Dwell on his love with sweetest song,  
And infant voices shall proclaim  
Their early blessings on his Name;  
Their early blessings on his Name.
- 4 Blessings abound where'er he reigns;  
The prisoner leaps to lose his chains,  
The weary find eternal rest,  
And all the sons of want are blest;  
And all the sons of want are blest.
- 5 Where he displays his healing power,  
Sorrow and pain are known no more;  
In him the tribes of Adam boast  
More blessings than their father lost;  
More blessings than their father lost.

RIMINGTON L.M.

♩ = 104

Second Tune

The musical score for hymn number 299, "Christ: His Kingdom," in its second tune. The score is written for two voices (soprano and bass) and consists of five staves of music. The top staff uses a soprano treble clef, and the bottom staff uses a bass clef. The music is in common time, with a key signature of one flat. The tempo is indicated as quarter note = 104. The score includes various musical markings such as eighth and sixteenth notes, rests, and dynamic changes. The lyrics begin with "Jesus shall reign where'er the sun..." followed by a repeat sign and a section of music.

- 1 Jesus shall reign where'er the sun  
Doth his successive journeys run;  
His kingdom stretch from shore to shore  
Till sin shall curse the earth no more.
- 2 For him shall endless prayer be made,  
And praises throng to crown his head;  
His Name like sweet perfume shall rise  
With every morning sacrifice:
- 3 People and realms of every tongue  
Dwell on his love with sweetest song,
- And infant voices shall proclaim  
Their early blessings on his Name.
- 4 Blessings abound where'er he reigns;  
The prisoner leaps to lose his chains,  
The weary find eternal rest,  
And all the sons of want are blest.
- 5 Where he displays his healing power,  
Sorrow and pain are known no more;  
In him the tribes of Adam boast  
More blessings than their father lost.

KENSINGTON NEW 87.87.87

 $\text{♩} = 92$ 

The musical score consists of three identical staves of music. Each staff begins with a quarter note followed by a dotted half note. The first staff has a bass clef, the second has a treble clef, and the third has a bass clef. The time signature is 4/4 throughout. The key signature is B-flat major. The music features eighth and sixteenth note patterns, primarily in the right hand, with the left hand providing harmonic support.

1 Lo! he comes, the King of glory,  
See the royal Victor's brow;  
Once for sinners marred and gory,  
Jesus is exalted now;  
    While before him,  
    While before him  
All his ransomed brethren bow.

2 Blessèd morning! long expected:  
Loud resounds the peopled air;  
Mourners, once by man rejected,  
They with him exalted there,  
    Sing his praises,  
    Sing his praises,  
And his throne of glory share.

3 Judah! lo, thy royal Lion  
Reigns on earth, a conqu'ring King;  
Come, ye ransomed tribes, to Zion,  
Love's abundant offerings bring;  
    There behold him,  
    There behold him,  
And his ceaseless praises sing.

4 King of kings! let earth adore him,  
High on his exalted throne;  
Fall, ye nations, fall before him,  
And his righteous sceptre own.  
    All the glory,  
    All the glory  
Be to God and him alone!

301

## CHRIST: HIS KINGDOM

HELMSLEY 87.87.87

J=64

A musical score consisting of five systems of music for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in G major (one sharp) and 3/4 time. The music features various note values including eighth and sixteenth notes, rests, and measures with triplets indicated by a '3' over a bracket. The first system ends with a double bar line and repeat dots, indicating a repeat of the previous section.



- 1 O Thou everlasting Father,  
Give the kingdom to Thy Son:  
He has died that he might gather  
All Thy children into one:  
For the travail—  
For the travail—  
For the travail  
Of his soul, let this be done.
- 2 Then the north, in darkness shrouded,  
Jacob's rising star shall bless!  
And the eastern morn, unclouded,  
Bring the Sun of Righteousness,  
Cheering, healing;  
Cheering, healing,  
Cheering, healing,  
With the brightness of his face.
- 3 On Thy holy hill of Zion  
Thou hast long ordained his seat;  
Now, as Judah's conquering lion,  
Lay all foes beneath his feet:  
Let his ransomed—  
Let his ransomed—  
Let his ransomed  
In the final triumph meet.

GOP SAL 66.66.88

♩ = 104

- 1 Rejoice, the Lord is King,  
Our God and King adore:  
Loud hallelujahs sing,  
And triumph evermore:  
Look up, lift up both heart and voice,  
Rejoice, for Jesus saith, "Rejoice!"
- 2 He comes again to reign,  
In mercy, truth and love;  
To make an end of pain,  
And bring life from above.  
Look up, lift up both heart and voice,  
Rejoice, again he saith, "Rejoice!"
- 3 His glory now forthtell,  
Who comes to earth from heaven:  
The keys of death and hell  
To Christ our Lord are given:  
Look up, lift up both heart and voice,  
Rejoice, the Bridegroom saith, "Rejoice!"

MENDELSSOHN Op.96 87.87.87

♩ = 88

The musical score consists of three staves of music in 2/4 time. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one flat. The music features eighth and sixteenth note patterns, with some notes beamed together. Measure numbers are present at the beginning of each staff.

- 1 See the Lamb upon Mount Zion  
With the number of the blest!  
See how Judah's conquering Lion  
Gives to them his glorious rest!  
Sweet reward of faithful following  
They by patience have possest.
- 2 Strangers once among all nations,  
Now before the Lamb they stand;  
Ended all their tribulations;  
Palms of victory in the hand,  
Kept for him that overcometh,  
Glory in Immanuel's Land.
- 3 Sealed of God within the forehead,  
Consecrated heart and soul;  
Separate from sinners wanton,  
Yielding to the Lord's control;  
Robes of righteousness possessing,  
Firstfruits they of harvest whole.
- 4 Hear him cheering thee, my brother,  
Whatsoe'er thy present pain.  
Not to be compared the suffering  
With the glory thou shalt gain  
In the kingdom of the Father,  
In the Son's immortal reign.

TOTTENHAM C.M.

 $\text{J}=66$ 

- 1 Shine, mighty God, on Zion shine,  
With beams of heavenly grace;  
Reveal Thy power through all the land,  
And show Thy smiling face.
- 2 When shall Thy name from shore to shore  
Sound through the earth abroad,  
And distant nations know and love  
Their Saviour and their God?
- 3 Sing to the Lord, ye distant lands,  
Sing loud with solemn voice;  
Let every tongue exalt His praise,  
And every heart rejoice.
- 4 Earth shall obey His high command  
And yield her full increase;  
And God will crown His chosen land  
With fruitfulness and peace.

ELLACOMBE 76.76.D

 $J = 92$ 

The musical score consists of four staves of music. The top two staves begin with a quarter note followed by an eighth note, then a sixteenth-note pattern. The bottom two staves begin with an eighth note followed by a sixteenth-note pattern. The music continues in this style with variations in the patterns.

1 When shall the voice of singing  
Flow joyfully along?  
When hill and valley, ringing  
With our triumphant song,  
Proclaim the contest ended,  
And him, who once was slain,  
Again to earth descended,  
In righteousness to reign!

2 Then from the lofty mountains  
The sacred shout shall fly,  
And shady vales and fountains  
Shall echo the reply;  
High tower and lofty dwelling  
Shall send the chorus round,  
All hallelujah swelling  
In one triumphant sound.

EXULTATION D.C.M.

 $\text{♩} = 88$ 

The musical score for "Exultation" is composed of two staves (treble and bass) and five systems of music. The time signature is D.C.M. (Duple Common Time). The key signature is B-flat major (two flats). The music consists of eighth and sixteenth note patterns, with various dynamics and rests. The score is written in a clear, standard musical notation style.

- When shall we join our cheerful songs  
With angels round the throne?  
Ten thousand thousand are their  
tongues.  
But all their joys are one.  
"Worthy the Lamb that died", they cry,  
"To be exalted thus!"  
"Worthy the Lamb", our lips reply,  
"For he was slain for us!"

- Jesus is worthy to receive  
Honour and power divine;  
And blessings, more than we can give,  
Be, Lord, for ever thine.  
Let all creation join in one  
To bless the sacred Name  
Of him that sits upon the throne,  
And to adore the Lamb.

## WORTHY THE LAMB

$\text{J} = 66$

Wor-thy the Lamb, wor-thy the Lamb that was  
 Wor-thy the Lamb, the Lamb that was  
 Wor-thy the Lamb that was  
 Wor-thy the Lamb, wor-thy the Lamb that was  
 pow - er, and rich - es, and  
 slain, to re - ceive pow - er, and rich - es, and  
 pow - er, and rich - es and  
 wis - dom, and cres. pow - er, and rich - es, and  
 wis - dom, and hon our, and glo - ry, and bless - ing,  
 wis - dom and hon - our, and glo - ry and bless - ing,  
 wis dom, and  
 For Thou art wor - thy, O Lord, to re - ceive pow - er, and  
 Lord, to re - ceive pow - er, and

rich - es, and wis - dom, and hon - our, and glo - ry, and  
rich - es, and wis - dom, and hon our, and glo - ry, and

*mp*  
bless-ing, For Thou wast slain and hast re - deem - èd

*cresc.*  
us to God by Thy blood, and hast made us kings and priests.

*f*  
Wor - thy the Lamb,      bless - ing and  
Wor - thy the Lamb,      wor - thy the Lamb:

hon - our, and glo - ry, and pow - er, to Him that sits up -

on the throne, and to the Lamb for ev - er,

and to the Lamb for ev - er.

## YAHWEH ELOHIM

*f* = 96

Yah - weh El - o - him. When shall we see the

sign of Thy com - ing, When shall it be? We la-bour to-

day Thy rest to at - tain, we watch and we pray Thy

Ai - on to gain; we wait for Thy to-ken, we know thou art

*rall.*

nigh! The scrip - ture hath spok - en in sure pro - phe - cy.

$\text{♩} = 86$

The dead saints are sleep - ing in dust of the earth; Thy

liv - ing ones weep - ing, How long to the birth!

$\text{♩} = 112$

Glo - ri - ous in ho - li - ness, con - quer the grave;

speak Thou in right-eous-ness might - y to save. The  
 Lord's arm a - wake a-wake and shine forth in light, in light, The  
 mighty pow - er take, Thine is the right.  
 Thine Is - rael's king - dom, Thine Da - vid's throne

*rall.*

Thine the domin - ion o'er na - tions a - lone.

*mf*

*f*

Yah - weh El - o - him, hear when we call, Re -

*rall.*

veal Thy che - ru - bim, be all in all.

309

## CHRIST: HIS KINGDOM

LUX EOI 87.87.D

$$\beta = 104$$

## First Tune

A musical score consisting of five staves of music for two voices. The top two staves are in treble clef and 4/4 time, while the bottom three staves are in bass clef and 4/4 time. The music features various note values including eighth and sixteenth notes, and rests. The key signature changes throughout the piece, indicated by sharp and double sharp symbols. The score is divided into measures by vertical bar lines and includes a repeat sign with a first ending bracket and a second ending bracket.

- 1 Zion's King shall reign victorious,  
All the earth shall own his sway;  
He will make his Kingdom glorious;  
He will reign through endless day.  
What though none on earth assist him!  
God requires not help from man;  
What though all the world resist him!  
God will realize His plan.
- 2 Nations now from God estrangèd  
Then shall see a glorious light  
Night to day shall then be changèd,  
Saints shall triumph in the sight.  
See all worldly idols falling!  
Worshipped once, but now abhorred;  
Men on Zion's King are calling;  
Zion's King by all adored.
- 3 Then shall Israel, long dispersèd,  
Mourning seek the Lord their God,  
Look on him whom once they piercèd,  
Own and kiss the chast'ning rod;  
Then all Israel shall be savèd,  
War and tumult then shall cease,  
While the greater Son of David  
Rules a conquered world in peace.

EMPEROR'S HYMN 87.87.D

 $\text{J} = 100$ 

Second Tune

- 1 Zion's King shall reign victorious,  
    All the earth shall own his sway;  
    He will make his Kingdom glorious;  
        He will reign through endless day.  
    What though none on earth assist him!  
        God requires not help from man;  
    What though all the world resist him!  
        God will realize His plan.
- 2 Nations now from God estrangèd  
    Then shall see a glorious light  
    Night to day shall then be changèd,  
        Saints shall triumph in the sight.  
    See all worldly idols falling!  
        Worshipped once, but now abhorred;  
    Men on Zion's King are calling;  
        Zion's King by all adored.
- 3 Then shall Israel, long dispersèd,  
    Mourning seek the Lord their God,  
    Look on him whom once they piercèd,  
        Own and kiss the chast'ning rod;  
    Then all Israel shall be savèd,  
        War and tumult then shall cease,  
    While the greater Son of David  
        Rules a conquered world in peace.

ALL SAINTS 87.87.77

♩ = 88

The musical score consists of three staves of music. The top two staves are in treble clef, and the bottom staff is in bass clef. The time signature is 4/4. The key signature is one sharp. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like a half note. The score is divided into three sections by vertical bar lines.

- 1 Who are these, like stars appearing,  
These before God's Throne who stand?  
Each a golden crown is wearing;  
Who are all this glorious band?  
Hallelujah, hark! they sing,  
Praising loud their heavenly King.
- 2 Who are these of dazzling brightness  
As the angels now arrayed?  
Clad in robes of purest whiteness,  
Robes whose lustre ne'er shall fade,  
Ne'er be touched by time's rude hand—  
Whence came all this glorious band?
- 3 These are they who have contended  
For their Saviour's honour long,  
Wrestling on till life was ended,  
Following not the sinful throng;  
These, who well the fight sustained,  
Triumph through the Lamb have gained.

HERALD 66.66.88

 $\text{♩} = 100$ 

The musical score is arranged in three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in G major (one sharp). The time signature is 4(3), indicated by a '4' over a '(3)' above the staff. The tempo is marked as quarter note = 100. The music features eighth-note patterns and rests, with a repeat sign and endings.

1 Blow ye the trumpet, blow!  
The joyful welcome sound!  
Let scattered Israel know  
To earth's remotest bound,  
The year of jubilee is come;  
Return, O exiled Israel, home!

2 For long in Gentile lands,  
Dejected and forlorn,  
Thy weary mourning bands  
Have borne their cruel scorn.  
But now no longer shall they roam;  
Return, O wand'ring Israel, home!

3 On David's royal throne  
The Saviour-King shall reign;  
His sway all nations own,  
From east to western main:  
The year of thy redemption's come,  
Return, O ransomed Israel, home!

4 Blow ye the trumpet, blow!  
The jubilee proclaim!  
Thy tribes shall blessing know  
Through Jesus' mighty name:  
The day of glad release is come;  
Return, O happy Israel, home!

CALVARY 87.87.87

 $\text{d} = 63$ 

The musical score for "ISRAEL" features four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 2/2 throughout. The key signature is G major (no sharps or flats). The music is composed of eighth and sixteenth notes, with occasional rests. The first staff begins with a dotted half note followed by eighth notes. The second staff starts with a quarter note. The third staff begins with a half note. The fourth staff starts with a quarter note. The music is divided into measures by vertical bar lines.

1 Come, thou glorious day of promise,  
Come, and spread thy cheerful ray,  
When the scattered sheep of Israel  
Shall no longer go astray;  
When hosannahs, when hosannahs  
With united voice they cry.

2 Lord, how long wilt Thou be angry?  
Shall Thy wrath for ever burn?  
Rise, redeem Thine ancient people,  
May they to Messiah turn:  
King of Israel, King of Israel,  
Come and set Thy people free.

3 O, that Thou wouldest soon to Jacob  
Thine enliv'ning Spirit send;  
Of their unbelief and mis'ry—  
Make, O Lord, a speedy end;  
Lord, Messiah, Lord, Messiah,  
Quick to Israel descend.

UNIVERSITY C.M.

 $\text{♩} = 72$ 

- 1 Daughter of Zion, from the dust  
Exalt thy fallen head;  
Again in thy Redeemer trust,  
He calls thee from the dead.
- 2 Awake, awake, put on thy strength,  
Thy beautiful array;  
The day of freedom dawns at length,  
The Lord's appointed day.
- 3 Rebuild thy walls, thy bounds enlarge,  
And send thy heralds forth;  
Say to the south, "Give up thy charge,  
And keep not back, O north".
- 4 They come, they come: Thine exiled bands,  
Where'er they rest or roam,  
Have heard Thy voice in distant lands,  
And hasten to their home.

## 314

ISRAEL

PORTUGUESE 11.11.11.11

 $\text{♩} = 104$ 

The musical score consists of five staves of music. The top two staves are in treble clef, G major (two sharps), and common time (indicated by a 'C'). The bottom three staves are in bass clef, C major (no sharps or flats), and common time. The music features a repeating pattern of eighth-note chords and eighth-note rhythms. Measure 1 starts with a half note in the bass, followed by quarter notes in the treble. Measures 2-3 show a more complex rhythmic pattern with eighth-note chords. Measures 4-5 continue this pattern. Measures 6-7 show a return to simpler patterns. Measures 8-9 conclude the section. Measures 10-11 begin a new section with a different harmonic progression, featuring a mix of eighth and sixteenth notes.

- 1 Daughter of Zion! awake from thy sadness;  
Awake, for thy foes shall oppress thee no more;  
Bright o'er thy hills dawns the day-star of gladness;  
Arise, for the night of thy sorrows is o'er,  
Arise, for the night of thy sorrows is o'er.
- 2 Strong were thy foes; but the Arm that subdued them  
And scattered their legions, was mightier far;  
Driven like chaff by the scourge that pursued them,  
All vain were their steeds and their chariots of war,  
All vain were their steeds and their chariots of war.
- 3 Daughter of Zion! the Power that hath saved thee  
Extolled with the harp and the timbrel shall be;  
Shout! for the foe is destroyed that enslaved thee,  
Th'oppressor is vanquished, and Zion is free,  
Th'oppressor is vanquished, and Zion is free.

IRISH C.M.

 $\text{♩} = 88$ 

- 1 For Zion's sake I will not rest,  
Saith God, nor hold my peace  
Until Jerusalem be blest,  
And Judah's sorrows cease;
- 2 Until her righteousness return  
As daybreak after night:  
The lamp of her salvation burn  
With everlasting light.
- 3 The Gentiles shall her glory see,  
And kings declare her fame;  
Appointed unto her shall be  
A new and holy name.
- 4 Go through, go through, prepare  
the ways,  
The gates wide open spread;  
The standard of the people raise,  
To glorious triumph led.
- 5 In ev'ry clime, through ev'ry land,  
Proclaim the joyful word:  
The holy people are at hand,  
Redeemed of the Lord!

## OTTERBOURNE L.M.

♩ = 88

The musical score for "Otterbourne L.M." is presented in four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 3/4 time, with a key signature of one sharp (G major). The tempo is indicated as 88 BPM. The score features various note heads, stems, and rests, with some notes connected by horizontal lines. The first staff begins with a quarter note followed by a eighth note, then a quarter note, and so on. The second staff follows a similar pattern. The third staff starts with a eighth note, then a quarter note, and so on. The fourth staff starts with a quarter note, then a eighth note, and so on. The music concludes with a final cadence on the fourth staff.

- 1 Great God of Abr'ham, hear our prayer:  
Let Abram's seed Thy mercy share:  
Oh may they now at length return,  
And look on him they pierced, and  
mourn.
- 2 Remember Jacob's flock of old;  
Bring home the wand'ers to Thy fold;  
Remember, too, Thy promised word,  
"Israel at last shall seek the Lord".
- 3 Though outcasts still, estranged from  
Thee,  
Cut off from their own olive tree,  
Let them no longer such remain,  
Oh! Thou canst graft them in again.
- 4 Lord, put Thy law within their hearts,  
And write it in their inward parts;  
The veil of darkness rend in two  
Which hides Messiah from their view.
- 5 O! Haste the day, foretold so long,  
When Jew and Greek (a glorious throng)  
One house shall seek, one prayer shall pour,  
And one Redeemer shall adore.

VIENNA 87.87.D

$\text{J} = 80$

The musical score consists of eight staves of music. The top two staves are in treble clef, and the bottom six staves are in bass clef. The key signature is one sharp (F#). The time signature is 4/4. The tempo is marked as J = 80. The music features various note heads, stems, and rests, with some notes having horizontal dashes or dots indicating specific rhythmic values. The score is divided into measures by vertical bar lines.

- 1 Hear what God, the Lord, hath spoken:  
    “O! my people, faint and few,  
    Comfortless, afflicted, broken,  
        Fair abodes I build for you.  
    Thorns of heart-felt tribulation  
        Shall no more perplex your ways:  
    Ye shall name your walls Salvation,  
        And your gates shall all be praise.
- 2 “There like streams that feed the garden,  
    Blessing without end shall flow;  
    For the Lord, your faith rewarding,  
        All His bounty shall bestow;  
    Still in undisturbed possession  
        Peace and righteousness shall reign;  
    Never shall you feel oppression,  
        Hear the voice of war again.
- 3 “Ye, no more your suns descending,  
    Waning moons no more shall see;  
    But, your griefs for ever ending,  
        Find eternal noon in Me:  
    God shall rise, and, shining o'er you,  
        Change to day the gloom of night;  
    He, the Lord, shall be your glory;  
        God, your everlasting light.”

NEW ISRAEL 10.8.10.10

 $\text{♩} = 92$ 

The musical score for "New Israel" features three staves of music. The top staff is for the Soprano voice, the middle staff is for the Bass voice, and the bottom staff is for the Piano. The piano part includes bass and harmonic notes. The music is set in common time with a key signature of one flat. The vocal parts consist of simple, melodic lines.

- 1 O God of Abraham we pray to Thee  
For Thine own people Israel,  
O turn their hearts again in truth, O Lord,  
That promises through Christ may be revealed.
- 2 Lord, lift the veil upon their eyes at last,  
To see their Saviour whom they pierced;  
And mourn the blindness of the ages gone  
That hid from them the blessings in Thy Son.
- 3 So let the Land be blessed with peace once more,  
An end to fear and suffering bring,  
The people rest in new found hope with him;  
The Righteous One in justice reigns as King.

HOME L.M.

♩ = 88

- 1 O Thou, to whom all prayer must rise,  
Wilt Thou now lend Thy gracious ear?  
While feeble mortals raise their cries,  
Wilt Thou, the God of Israel, hear?
- 2 Thy servants would deny Thee rest  
Till Zion's mould'ring walls Thou raise,  
Till Thine own power shall stand confessed,  
And make Jerusalem a praise.
- 3 With gentle beams on Zion shine,  
Raise up her kings, restore her priests,  
And, by Thine energy divine,  
Let sacred love o'erflow their feasts.
- 4 Then shall each age and rank agree  
United shouts of joy to raise:  
And Zion, made a praise by Thee,  
To Thee shall render back the praise.

EMS 12.11.12.11

 $\text{♩} = 84$ 

A musical score for two voices (Soprano and Bass) in common time (indicated by '2/4'). The key signature is one flat (B-flat). The music consists of four staves of four measures each. The Soprano part (top staff) features eighth-note patterns, including some grace notes and slurs. The Bass part (bottom staff) provides harmonic support with sustained notes and eighth-note chords. Measure 1: Soprano starts with a eighth-note followed by a quarter note, then eighth-note pairs. Bass has eighth-note pairs. Measure 2: Soprano has eighth-note pairs. Bass has eighth-note pairs. Measure 3: Soprano starts with a eighth-note followed by a quarter note, then eighth-note pairs. Bass has eighth-note pairs. Measure 4: Soprano has eighth-note pairs. Bass has eighth-note pairs.

- 1 Oh! mourn ye for Zion, her beauty is faded,  
Her joy is departed, her glory is fled;  
The light and the hope of her prospects are shaded;  
She wanders in darkness, her comforts are dead.
- 2 Oh! pray ye for Zion, though sad and forsaken,  
Though scorned and derided, despised and forlorn;  
The truth of Jehovah, our God, is unshaken,  
Her night shall but usher a glorious morn.
- 3 Oh! labour for Zion, though now, in her blindness,  
She knows not her Saviour, Messiah, and Lord;  
Yet, guided by mercy, the life-tones of kindness  
Shall win her dull ear to the voice of his word.
- 4 Oh! watch ye for Zion; the day-spring is breaking,  
Her night has been gloomy, but shortly will end;  
Her long-promised Shepherd his lost sheep is seeking,  
The heart of the obdurate nation will bend.
- 5 Oh! hope ye for Zion; salvation is nearing,  
And brighter than morn's roseate glow shall be seen.  
The great Sun of Righteousness with his appearing,  
And beams of his glory shall gladden the scene.
- 6 Rejoice ye for Zion! Jehovah has spoken;  
Jerusalem's outcasts shall yet be restored;  
The bonds of the fetter-bound slave shall be broken,  
And Judah set free at the word of the Lord.

JEROME C.M.

♩ = 80

- 1 Oh, Yahweh, listen while we dare  
The promises to plead,  
Which Thine own sacred pages bear  
To faithful Abram's seed.
- 2 For Thou hast passed Thy certain word—  
Nor canst Thyself deny—  
That Jacob's race shall be restored  
To favour and to joy.
- 3 Bring Thou, O Lord, the happy hour  
When this shall be fulfilled;  
And Thy dear Son, with mighty power,  
To Israel be revealed.
- 4 Then Jew and Gentile shall combine  
Emmanuel's name to praise;  
And sound his mercy all divine  
To everlasting days.

RHUDDLAN 87.87.87

 $\text{♩} = 104$ 

- 1 On the mountain-top appearing,  
Lo, the sacred herald stands;  
Welcome news to Zion bearing,  
Zion long in hostile lands:  
    Mourning captive,  
    Mourning captive,  
    God Himself will loose thy bands.
- 2 Has thy night been long and mournful?  
All thy friends unfaithful proved?  
Have thy foes been proud and scornful,  
By thy sighs and tears unmoved?  
    Cease thy mourning,  
    Cease thy mourning,  
    Zion still is well-beloved.
- 3 God, thy God, will now restore thee,  
He Himself appears thy friend;  
All thy foes shall flee before thee,  
Here their boasts and triumphs end.  
    Great deliv'rance,  
    Great deliv'rance,  
    Zion's King vouchsafes to send.
- 4 Peace and joy shall now attend thee,  
All thy warfare now is past,  
God thy Saviour shall defend thee,  
Peace and joy are come at last;  
    All thy conflicts,  
    All thy conflicts  
    End in everlasting rest.

ABINGDON C.M.

 $\text{♩} = 80$ 

- 1 Wake, harp of Zion, wake again  
Upon thine ancient hill,  
On Jordan's long deserted plain,  
By Kedron's lowly rill.
- 2 The hymn shall yet in Zion swell  
That sounds Messiah's praise,  
And thy loved name, Immanuel,  
As told in ancient days.
- 3 For Israel yet shall own her King;  
For her salvation waits.  
And hill and dale shall sweetly sing  
With praise in all her gates.
- 4 Bring soon, O Lord, these promised days  
When Israel shall rejoice,  
And Jew and Gentile join in praise  
With one united voice.

WRAYSBURY 87.87

 $\text{♩} = 84$ 

- 1 Jesus calls us! O'er the tumult  
Of our life's wild restless sea  
Day by day his sweet voice soundeth,  
Saying, 'Christian, follow me.'
- 2 As of old apostles heard it  
By the Galilean lake,  
Turned from home and toil and kindred,  
Leaving all for his dear sake.
- 3 Jesus calls us from the worship  
Of the vain world's golden store,  
From each idol that would keep us,  
Saying, 'Christian, love me more.'
- 4 In our joys and in our sorrows,  
Days of toil and hours of ease,  
Still he calls, in cares and pleasures,  
'Christian, love me more than these.'
- 5 Jesus calls us! By thy mercies,  
Saviour, may we hear thy call,  
Give our hearts to thy obedience,  
Serve and love thee best of all.

COME TO ME

 $\text{♩} = 80$ 

Come to me all you who are weary and bur - dened.

Come to me, O come to me, and I will give you rest.

Take my yoke upon you and learn from  
 For my yoke is easy and my burden is  
 me light. for And I am gentle and find  
 rest, you will find rest,  
 hum - ble in heart, rest,  
 rest for your souls.

3.

I will give you rest.  
I will give you rest.

## COME UNTO ME

*mf* = 100

Come un-to me, Come un-to me, all ye that la - bour

The musical score consists of four staves of music in common time, key of G major. The vocal parts are in soprano and alto voices, with piano accompaniment. The lyrics are as follows:

and are hea- vy la-den, and I will give you rest, and I will give you  
rest, Come to me, and I will give you rest, will give you rest.  
Him that com - eth un - to me, I will in no wise  
cast out,  
cast out, I will in no wise cast cast out.  
cast out,

Accompanying dynamics include *mp*, *f*, *p*, *cresc.*, and various dynamic markings for the piano accompaniment.

$\text{♩} = 138$

The Spi - rit and the Bride say, Come, come, come, The  
 The spi - rit and the Bride say, Come.

Spi - rit and the Bride say, Come, come.

The Spi - rit and the Bride say, Come, The Spi - rit and the  
 The

Bride say, Come, come, and let him, let him that  
 him that

Spi - rit and the Bride say, Come, and let him that  
 hear - eth say, Come, him that

hear - eth say, Come, come, come, and let him, let him that  
 him that

is a - thirst come, and who - so - ev - er will, and  
 cresc.  
 who - so - ev - er will, let him take, let him take the wa - ter of  
 life free - ly, and who - so - ev - er will, and who - so - ev - er  
 cresc.  
 will, let him take, let him take the wa - ter of life free - ly.

MENDELSSOHN 76.76.D

 $\text{♩} = 92$ 

First Tune

The musical score consists of four staves of music, each with a treble clef and a bass clef. The first three staves are in common time (indicated by a 'C'), while the fourth staff begins in common time and transitions to 2/4 time (indicated by a '2'). The key signature changes throughout the piece, starting in C major, moving to F major, then G major, and finally D major. The music features various note values including eighth and sixteenth notes, and rests. The tempo is marked as  $\text{♩} = 92$ . The title "First Tune" is centered above the first staff.

Alto— love that can - not cease.  
Of joy that hath no end - ing. And love that can - not cease.

- 1 "Come unto me, ye weary,  
And I will give you rest."  
O blessed voice of Jesus,  
Which comes to hearts opprest!  
It tells of benediction,  
Of pardon, favour, peace;  
Of joy that hath no ending,  
And love that cannot cease;  
Of joy that hath no ending,  
And love that cannot cease.
- 2 "Come unto me, ye wanderers  
And I will give you light."  
O loving voice of Jesus,  
Which comes to cheer the night!  
Our hearts were filled with sadness,  
And we had lost our way;  
But morning brings us gladness,  
And songs the break of day;  
But morning brings us gladness,  
And songs the break of day.

- 3 "Come unto me, ye fainting.  
And I will give you life."  
O cheering voice of Jesus,  
Which comes to aid our strife!  
The foe is strong and eager,  
The fight is fierce and long,  
But thou hast made us mighty,  
And stronger than the strong;  
But thou hast made us mighty,  
And stronger than the strong
- 4 "And whosoever cometh,  
I will not cast him out."  
O welcome voice of Jesus,  
Which drives away our doubt!  
Which calls us—very sinners—  
Unworthy though we be  
Of love so free and boundless,  
To come, dear Lord, to thee;  
Of love so free and boundless,  
To come, dear Lord, to thee.

PENLAN 76.76.D

 $d. = 48$ 

Second Tune

The musical score for "The Call of the Gospel" in Penlan 76.76.D, Second Tune, is presented in five systems of music. Each system contains two staves: a Treble staff (G-clef) and a Bass staff (F-clef). The key signature is one flat (B-flat), and the time signature is common time (indicated by 'C'). The tempo is marked  $d. = 48$ . The music consists of various note values, including eighth and sixteenth notes, with rests and dynamic markings like 'p' (piano). The vocal parts are separated by a vertical bar line.

- 1 "Come unto me, ye weary,  
And I will give you rest."  
O blessed voice of Jesus,  
Which comes to hearts opprest!  
It tells of benediction,  
Of pardon, favour, peace;  
Of joy that hath no ending,  
And love that cannot cease.
- 2 "Come unto me, ye wanderers  
And I will give you light."  
O loving voice of Jesus,  
Which comes to cheer the night!  
Our hearts were filled with sadness,  
And we had lost our way;  
But morning brings us gladness,  
And songs the break of day.
- 3 "Come unto me, ye fainting.  
And I will give you life."  
O cheering voice of Jesus,  
Which comes to aid our strife!  
The foe is strong and eager,  
The fight is fierce and long,  
But thou hast made us mighty,  
And stronger than the strong.
- 4 "And whosoever cometh,  
I will not cast him out."  
O welcome voice of Jesus,  
Which drives away our doubt!  
Which calls us—very sinners—  
Unworthy though we be  
Of love so free and boundless,  
To come, dear Lord, to thee.

## GOD SO LOVED THE WORLD

$J = 84$

**P**

The musical score consists of five staves of music for two voices (Soprano and Bass) and piano. The tempo is marked  $J = 84$ . The key signature changes throughout the piece, indicated by various sharps and flats. The vocal parts are written in soprano and bass clefs, with lyrics placed below the notes. The piano part is written in treble and bass clefs. Dynamics include **p** (piano), **cresc.** (crescendo), **mf** (mezzo-forte), and **f** (fortissimo). The lyrics are as follows:

God so loved the world,  
God so loved the world,  
world that He gave His on - ly be - got - ten  
Son, that who - so be - liev - eth, be - liev - eth in him  
should not per - ish, should not per - ish, but have ev - er -  
last - ing life. For God sent not His Son in - to the

*cresc.*

world to con - demn the world, God sent not His Son in - to the

*p*

world to con - demn the world; but that the world through

*pp*

Him might be sav - èd. God so loved the world,

*cresc.*

God so loved the world that He gave His on - ly be -

*mf*

got - ten Son, that who - so be - liev - eth, be - liev - eth in him

should not per - ish, should not per - ish, but have ev - er - last - ing  
 life, ev - er - last - ing life, ev - er - last - ing, ev - er - last -  
 ing life. God so loved the world, God  
 so loved the world, God so loved the world.

JERUSALEM C.M.

♩ = 88

- 1 Ho, ye that thirst! approach the spring  
Where living waters flow:  
Free to that sacred fountain all  
Without a price may go.
- 2 How long to streams of false delight  
Will ye in crowds repair?  
How long your strength and substance waste  
On trifles, light as air?
- 3 My stores afford those rich supplies  
That health and pleasure give:  
Incline your ear, and come to Me;  
The soul that hears shall live.
- 4 With you a cov'nant I will make,  
That ever shall endure,  
The hope which gladdened David's heart  
My mercy hath made sure.

## 330

## THE CALL OF THE GOSPEL

VOX DILECTI D.C.M.

 $\text{♩} = 84$ 

A musical score for four voices (Soprano, Alto, Tenor, Bass) and organ. The score consists of eight staves of music. The first staff (Soprano) starts with a forte dynamic. The second staff (Alto) begins with a sustained note. The third staff (Tenor) has a bassoon-like part. The fourth staff (Bass) features a rhythmic pattern of eighth and sixteenth notes. The organ part is indicated in the first staff with the instruction "Organ rall. a tempo". The key signature changes frequently, including B-flat major, A major, E major, and C major. Measure numbers 1 through 8 are present above the staves.

*In verses 2 and 3, for music of lines 5 and 6, substitute the following:*

I came to Je-sus, and I drank Of that life-giv-ing stream,  
I looked to Je-sus, and I found In him my Star, my Sun;

1 I heard the voice of Jesus say,  
"Come unto me and rest;  
Lay down, thou weary one, lay down  
Thy head upon my breast":  
I came to Jesus as I was,  
Weary, and worn, and sad;  
I found in him a resting-place,  
And he has made me glad.

2 I heard the voice of Jesus say,  
"Behold, I freely give  
The living water, thirsty one,  
Stoop down, and drink, and live":  
I came to Jesus, and I drank  
Of that life-giving stream;  
My thirst was quenched, my soul revived,  
And now I live in him.

3 I heard the voice of Jesus say,  
"I am this dark world's Light;  
Look unto me, thy morn shall rise,  
And all thy day be bright":  
I looked to Jesus, and I found  
In him my Star, my Sun;  
And in that Light of life I'll walk  
Till trav'ling days are done.

TYTHERTON S.M.

♩ = 88



- 1 Let him that heareth say  
To all about him—Come!  
Let him that thirsts for endless life,  
To Christ, the fountain, come!
- 2 Yes! whosoever will,  
O, let him freely come,  
And freely drink the stream of health:  
"Tis Jesus bids him come.
- 3 Lo! Jesus, who invites  
Declares—I quickly come;  
Lord, even so! we wait the hour,  
Jesus, our Saviour, come!

ST. MARY-LE-BONE L.M.

 $\text{♩} = 84$ 

The musical score for "St. Mary-le-Bone" is presented in three staves. The top staff is the Treble clef, the middle is the Bass clef, and the bottom is the Alto clef. The time signature is 2/4. The key signature is B-flat major. The music consists of a series of eighth-note chords and rests, typical of a hymn tune.

- 1 Father, whose depth of love unknown  
Has brought these suppliants unto Thee,  
They come to lay their burden down,  
And be in Jesus Christ made free.
- 2 The word of life has touched their hearts,  
And filled them with its light and hope:  
Blest with the wisdom it imparts,  
No longer they in darkness grope.
- 3 Oh, cleanse them in his precious blood;  
Remember, Lord, their sins no more;  
And in his righteousness renewed,  
Help them to keep their raiment pure.
- 4 Where'er may lie their pilgrim way,  
Mid joy or sorrow, praise or shame;  
In life, or death's dark hour, may they  
In all things glorify Thy name.

COBLENTZ C.M.

 $\text{♩} = 84$ 

- 1 The water and the blood, O Lord,  
They cleanse us from our sin,  
When by the Spirit of Thy word  
We are renewed within.
- 2 The water purifies, O Lord,  
The heart that seeks Thy face,  
In the obedience of Thy word,  
To know Thy saving grace.
- 3 The sprinkled blood redeems, O Lord,  
When faith hath wrought by love  
To hearken to Thy word, O Lord,  
As spoken from above.
- 4 Accept the sacrifice, O Lord,  
And let this burial be  
A good confession of Thy word  
In its true mystery.
- 5 And manifest Thyself, O Lord,  
Unto Thy servants here,  
With all the power of Thy word  
To aid, console, and cheer.
- 6 And may Thy mercy still, O Lord,  
Keep him on every hand,  
To gain the promise of Thy word,  
The glory, and the land.

*(The pronouns may be altered to suit the occasion)*

ST. BERNARD C.M.

 $\text{♩} = 84$ 

- 1 We gave ourselves to Thee, O Lord,  
Content to be despised,  
When we, obedient to Thy word,  
Believed, and were baptized.
- 2 Then we avowed that we would die  
Unto the world and sin;  
And live for immortality;  
And be for ever Thine.
- 3 O! never may our souls forget  
Those solemn, joyful days,  
Which live in grateful mem'ry yet,  
And prompt our hearts to praise.
- 4 And he who owns his Lord to-day,  
O keep him true and pure;  
May he Thy glorious grace display,  
And to the end endure.

*(The pronouns may be altered to suit the occasion)*

## 335

## BAPTISM

PASSION CHORALE 76.76.D

 $\text{♩} = 66$



- 1 We praise Thee, Heavenly Father,  
We thank Thee, Lord, that still  
The Word of Thy salvation  
Works out Thy sovereign will.  
What though we walk in weakness,  
Thy strength shall be our stay;  
Undaunted by the darkness  
We wait the coming day.
- 2 We take, O Lord, the token:  
Life out of death we see,  
Sin and its condemnation,  
Love and its victory;  
Death that departs in shadow,  
Life to the endless days,  
Death that is slain forever,  
Life that is ever praise.
- 3 All righteousness fulfilling,  
Our Lord salvation won;  
We too would share the blessing  
With Thy beloved Son;  
We too would bring our offering,  
Obedience full and free;  
Would share the shame and sorrow  
To share the victory.

*This is also suitable as a Breaking of Bread hymn*

MORTE CHRISTE L.M.

♩ = 96

- 1 We thank, Thee Lord of heav'n and earth,  
That, through Thy word and Thy Son's worth,  
We can repentance find and grace  
Made radiant in his shining face.
- 2 We stand before this cleansing flood,  
Made living by his precious blood;  
Which sweeps away our time-worn sin,  
And makes us Thine, renewed within.
- 3 Though lowly born as sons of earth,  
We are exalted by re-birth,  
Names written in the Book of Life,  
Brethren of Christ through his last strife.
- 4 Hear now, O Lord, as one more stands  
To place himself in Thine own Hands.  
He knocks to enter by the Door,  
So bless him with Thy mercy sure.

HANOVER 65.65.D

 $\text{J} = 96$ 

- 1 Be careful for nothing;  
The Lord is at hand;  
Remember the glory,  
Remember the land.  
Be fervent in spirit,  
Be instant in prayer;  
Work out your salvation  
With trembling and fear.
- 2 Be pure in the doctrine,  
Be strong in the Word;  
Preserve in its brightness  
The two-edged sword.

The things of the kingdom,  
The things of the name,  
Confessed in Jehovah  
Absolve us from shame.

- 3 Fulfil ye the joy of  
The Father and Son,  
By seeking the peace which  
Their counsel hath won.  
Our prayers and our praises  
God's grace will command:  
Remember the glory!  
Remember the land!

## A NEW COMMANDMENT

 $\text{♩} = 108$ 

A new com - mand - ment I give un - to  
you; that you love one a - no - ther as  
I have loved you, that you love one a -  
no - ther as I have loved you. By this shall

all know that you are my dis - ci - ples, if

you have love one for a - no - ther. By

this shall all know that you are my dis -

- ci - ples, if you have love one for a - no - ther.

## BE YE STEDFAST

$\text{♩} = 102$

*mf*

Be ye sted - fast, sted - fast, sted - fast, im - move-a - ble,

sted - fast, sted - fast, sted - fast, im - move-a - ble, al - ways a -

*dim.* *mf*

bound-ing in the work of the Lord, al - ways a - bound-ing in the

rall. *mp a tempo*

work of the Lord. Be ye sted-fast, sted - fast, sted - fast, im -

move - a - ble, *mf* al - ways a - bound - ing in the work of the

*cresc.*

For-as-much as ye know that your la-bour is not in  
Lord,

*dim.*                                   *mf*

vain in the Lord, in vain in the Lord, For-as-much as ye

*cresc.*

know, for-as-much as ye know, that your la-bour is not in  
vain in the Lord, your la-bour is not in vain in the

*dim.*                                   *mp*

Lord. Be ye sted-fast, sted-fast, sted-fast, im-move-a-ble,

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature changes from G major (one sharp) to F major (no sharps or flats) at the beginning of the third section. The time signature is common time throughout. The music includes various dynamics such as *f*, *mp*, *ff*, and *rall.*. The lyrics are integrated into the music, appearing below the notes. The lyrics are:
   
 always a - bound-ing in the work of the Lord, al-ways a -
   
 bound-ing in the work of the Lord, For-as-much as ye
   
 know, for-as-much as ye know,
   
 ye know your la - bou
   
 r, is not in vain in the Lord.

HOUGHTON 55.55.65.65

 $\text{J} = 96$ 

The musical score for "HOUGHTON" consists of four staves, two treble and two bass, separated by a brace. The key signature is one sharp (F#). The time signature is common time (indicated by '2'). The tempo is marked as J = 96. The music features eighth-note patterns and rests.

- 1 Begone, unbelief!  
Our Saviour is near,  
And for our relief  
Will surely appear:  
The rough winds may wrestle—  
Our God will perform:  
With Christ in the vessel  
We smile at the storm.
- 2 Though dark be our way,  
Since he is our Guide  
'Tis our's to obey,  
'Tis his to provide:

Though cisterns be broken,  
And creatures all fail,  
The word he has spoken  
Shall surely prevail.

- 3 Why should we complain  
Of want or distress,  
Temptation or pain?  
He told us no less:  
The heirs of salvation  
We know from his word,  
Through much tribulation  
Must follow their Lord.

SMART 87.87.87

 $\text{J}=96$ 

The musical score consists of three staves of music. The top staff is in treble clef, the middle is in bass clef, and the bottom is also in bass clef. The time signature is 2/4. The key signature has one sharp, indicating G major. The music features a mix of eighth and sixteenth notes, with some rests. Measures are separated by vertical bar lines, and repeat signs with brace lines are placed between measures 4 and 5, and 9 and 10.

- 1 Brethren, let us walk together  
In the bonds of love and peace.  
Can it be a question whether  
Brethren should from conflict  
cease?  
'Tis in union, 'tis in union  
Hope and joy and love increase.
- 2 While we journey homeward, let us  
Help each other on the road:  
Foes on every side beset us—  
Snares through all the way are strewed:  
It behoves us, it behoves us  
Each to bear a brother's load.
- 3 When we think how much our Father  
Has forgiven, and does forgive,  
Brethren, we should learn the rather  
Free from wrath and strife to live;  
Far removing, far removing  
All that might offend or grieve.
- 4 Then let each esteem his brother  
Better than himself to be;  
And let each prefer another,  
Full of love, from envy free;  
Happy are we, happy are we  
When in this we all agree.

LÜBECK 77.77

 $J=88$ 

- 1 Christian, ever faithful be:  
Thou shalt gain the victory;  
Faithful to God's holy cause,  
Faithful to His righteous laws.
- 2 Thou hast trials great and strong  
For a moment, not for long;  
Trust in Jesus—great or small,  
He will bring thee through them all.
- 3 Be thou faithful when most tried:  
Leave not then the Master's side;  
In temptation's fiercest hour  
Thou shalt prove his saving power.
- 4 If in pain you suffer here,  
And much anguish have to bear,  
Hold in faith to Christ your Lord;  
He'll the needful strength afford.
- 5 When in sorrow's darkest hour  
Trust in God's almighty power:  
Christian, ever, faithful be;  
Thou shalt gain the victory.

CHRISTIAN WALK 10.10.10.10

♩ = 96

The musical score consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/4. The key signature is one sharp, indicating G major. The music features a mix of eighth and sixteenth notes, with some rests. Measures 1-4 show a repeating pattern of eighth-note chords. Measures 5-8 introduce more rhythmic variety, including sixteenth-note patterns and grace notes. Measures 9-12 return to the initial eighth-note chordal pattern.

- 1 Christian, walk carefully, danger is near:  
On in thy journey with trembling and fear!  
Snares from without and temptations within  
Seek to entice thee once more into sin.
- 2 Christian, walk cheerfully through the fierce storm,  
Dark though the sky with its threats of alarm;  
Soon will the clouds and the tempests be o'er,  
Then with thy Saviour thou'l rest evermore.
- 3 Christian, walk prayerfully; oft wilt thou fall  
If thou forget on thy Saviour to call;  
Safe shalt thou walk through each trial and care  
If thou art clad in the armour of prayer.
- 4 Christian, walk hopefully; sorrow and pain  
Cease when the haven of rest thou shalt gain:  
Then from the lips of the Judge thy reward:  
"Enter thou into the joy of thy Lord."

LA TROBE 77.77

 $\text{♩} = 100$ 

The musical score consists of two systems of music. The top system is in treble clef and common time (indicated by a '3'). The bottom system is in bass clef and common time (indicated by a '3'). Both systems have a key signature of one sharp. The music features eighth-note patterns and rests.

1 Few in number, little flock,  
By the world despised, forgot;  
Fear not, arm ye for the fight,  
God will bless you with His might.

2 If you faint not, you shall reap,  
Israel's God the seed doth keep;  
Do but sow it; it will grow,  
Though the way you may not know.

3 Brave the foe, proclaim the Word,  
Sons and daughters of the Lord;  
Work ye for the Lord of heaven;  
Give, as He hath freely given.

4 Ye who have the truth received,  
By God's grace to you revealed;  
Should you dare to keep it back,  
You the rich reward may lack.

GIBBONS' SONG No. 34 L.M.

$\text{♩} = 116$

First Tune

The musical score consists of three staves of music. The top staff is in G major (one sharp), the middle staff is in F major (no sharps or flats), and the bottom staff is in E major (two sharps). The time signature is common time throughout. The music features various note values including eighth and sixteenth notes, and rests. The vocal parts are labeled as Treble, Bass, and Alto.

1 Fight the good fight with all thy might,  
Christ is thy strength, and Christ thy right;  
Lay hold on life, and it shall be  
Thy joy and crown eternally.

2 Run the straight race through God's good grace,  
Lift up thine eyes, and seek his face;  
Life with its way before us lies,  
Christ is the path, and Christ the prize.

3 Cast care aside, lean on thy Guide;  
His boundless mercy will provide;  
Trust, and thy trusting soul shall prove  
Christ is its life, and Christ its love.

4 Faint not nor fear, his arms are near,  
He changeth not, and thou art dear;  
Hear then and do, and thou shalt see  
That Christ is all in all to thee.

PENTECOST L.M.

 $\text{J} = 100$ 

Second Tune

The musical score consists of three staves of music for two voices. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature is one sharp (F#). The time signature is common time (C). The tempo is indicated as J = 100. The music is divided into measures by vertical bar lines. The notes are primarily eighth and sixteenth notes, with occasional quarter notes. There are rests and dynamic markings such as 'p' (piano) throughout the piece.

1 Fight the good fight with all thy might,  
 Christ is thy strength, and Christ thy right;  
 Lay hold on life, and it shall be  
 Thy joy and crown eternally.

2 Run the straight race through God's good grace,  
 Lift up thine eyes, and seek his face;  
 Life with its way before us lies,  
 Christ is the path, and Christ the prize.

3 Cast care aside, lean on thy Guide;  
 His boundless mercy will provide;  
 Trust, and thy trusting soul shall prove  
 Christ is its life, and Christ its love.

4 Faint not nor fear, his arms are near,  
 He changeth not, and thou art dear;  
 Hear then and do, and thou shalt see  
 That Christ is all in all to thee.

TRENTHAM S.M.

 $\text{♩} = 108$ 

- 1 Give to the winds thy fears;  
Hope, and be undismayed;  
God hears thy sighs and counts thy tears:  
God shall lift up thy head.
- 2 Put thou thy trust in God,  
In duty's path go on;  
Walk in His strength with faith and hope  
So shall thy work be done.
- 3 When He makes bare His arm,  
Who shall His work withstand?  
When He His people's cause defends,  
Who then shall stay His hand?
- 4 Leave to His sovereign sway  
To choose and to command:  
With wonder filled, thou then shalt own  
How wise, how strong His hand!
- 5 Through waves, and clouds, and storms,  
He gently clears thy way;  
Wait thou His time, so shall the night  
Soon end in joyous day.

MOSCOW 66.4.666.4

 $\text{J} = 108$ 

- 1 Hark! 'tis the watchman's cry,  
Jesus himself is nigh—  
    Wake, brethren, wake!  
Sleep is for sons of night,  
Ye are the sons of light,  
Yours is the glory bright;  
    Wake, brethren, wake!
- 2 Call to each wakening band,  
Clear is our Lord's command—  
    Watch, brethren, watch!  
Be ye as men that wait  
Still at their Master's gate,  
E'en though he tarry late;  
    Watch, brethren, watch!
- 3 Heed we the Steward's call,  
There's room enough for all—  
    Work, brethren, work!

True service of our Lord  
His vineyard will afford;  
He will your work reward—  
    Work, brethren, work!

- 4 Hear we the Shepherd's voice—  
Would ye his heart rejoice,  
    Pray, brethren, pray!  
Sin calls for ceaseless fear,  
Weakness a Strong One near,  
Long as ye struggle here,  
    Pray, brethren, pray.
- 5 Sound now the final chord;  
Thrice holy is the Lord—  
    Praise, brethren, praise!  
What more befits the tongues  
Framed for angelic songs?  
To Him all praise belongs:  
    Praise, brethren, praise.

MONK'S GATE 65.65.66.65

 $\text{♩} = 112$ 

1 He who would valiant be  
 'Gainst all disaster,  
 Let him in constancy  
 Follow the Master:  
 There's no discouragement  
 Shall make him once relent  
 His first avowed intent  
 To be a pilgrim.

2 Whoso beset him round  
 With dismal stories  
 Do but themselves confound—  
 His strength the more is.

No lion shall him fright:  
 Though he with giants fight,  
 He will make good his right  
 To be a pilgrim.

3 Who holds fast to the end  
 Shall life inherit;  
 For Thou, Lord, dost defend  
 The true in spirit.  
 Then fancies, fly away!  
 I'll fear not what men say,  
 I'll labour night and day  
 To be a pilgrim.

*Music:* ATTRIBUTED TO RALPH VAUGHN WILLIAMS (1872-1958)  
*Words:* PERCY DEARMER (1867-1936) after JOHN BUNYAN

Music and words from *The English Hymnal*.  
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ST. GEORGE (GAUNTLETT) S.M.

♩ = 88

The musical score is a two-staff arrangement. The top staff (treble clef) begins with a quarter note followed by a series of eighth notes. The bottom staff (bass clef) begins with a quarter note followed by a series of eighth notes. Both staves follow a similar rhythmic pattern of eighth notes and quarter notes, with vertical bar lines dividing the measures.

- 1 Make haste, O man, to live,  
For thou so soon must die;  
Time hurries past thee like the breeze—  
How swift its moments fly!
- 2 Make haste, O man, to do  
Whatever must be done!  
Thou hast no time to lose in sloth;  
The day will soon be gone.
- 3 Up, then, with speed and work;  
Fling ease and self away;  
This is no time for thee to sleep—  
Up! watch, and work, and pray.
- 4 The useful, not the great—  
The thing that never dies—  
The silent toil that is not lost—  
Set these before thine eyes.
- 5 Make haste, O man, to live;  
Thy time is almost o'er;  
O sleep not, dream not, but arise:  
The Judge is at the door!

## HE THAT SHALL ENDURE TO THE END

*J = 66*

He that shall en - dure to the end, shall be  
 He that shall en - dure to the end, shall be sa -  
 He that shall en - dure to the end, shall be  
 He that shall en - dure to the end, shall be  
 sa - vèd, he that shall en - dure to the end,  
 sa - vèd, he that shall en - dure to the end,  
 sa - vèd, he that shall en - dure to the end,  
 shall be  
 shall be sa - vèd, shall be  
 he that shall en - dure to the end,

vèd.

sa - vèd.  
sa - vèd, he that he that  
sa - vèd, he that shall en - dure to the end,  
he that shall en - dure to the end, shall be  
shall en - dure to the end, shall be sa - vèd,  
shall be sa - vèd,  
sa - vèd, shall be sa - vèd.  
shall be sa - vèd.

ST. STEPHEN C.M.

 $\text{J} = 92$ 

- 1 O happy is the man who hears  
Instruction's warning voice;  
And who celestial wisdom makes  
His early, only choice.
- 2 For she has treasures greater far  
Than east and west unfold;  
And her rewards more precious are  
Than all their stores of gold.
- 3 In her right hand she holds to view  
A length of happy days;  
Riches, with splendid honours joined,  
Are what her left displays.
- 4 She guides the young with innocence  
In pleasant paths to tread;  
A crown of glory she bestows  
Upon the hoary head.
- 5 According as her labours rise  
So her rewards increase;  
Her ways are ways of pleasantness,  
And all her paths are peace.

TIVERTON C.M.

♩ = 92



1 O speed thee, brother, on thy way,  
 And to thine armour cling:  
 With girded loins the call obey  
 That grace and mercy bring.

2 There is a battle to be fought,  
 An onward race to run,  
 A crown of glory to be sought,  
 A vict'ry to be won.

3 O, faint not, brother, for thy sighs  
 Are heard before His throne;  
 The race must come before the prize,  
 The cross before the crown.

GERMAN CHORALE 77.77

 $\text{J} = 96$ 

The musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by '4'). The key signature is one sharp (G major). The music is divided into measures by vertical bar lines. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. The first measure of each staff begins with a quarter note followed by a half note.

- 1 Oft in danger, oft in woe,  
Onward! brethren, onward go!  
Fight the fight, maintain the strife,  
Strengthened with the bread of life.
- 2 Onward! brethren, onward go!  
Wage the war, and face the foe;  
Will ye flee in danger's hour?  
Know ye not your Captain's power?
- 3 Let your hearts no more be sad;  
March in heav'ly armour clad;  
Fight, nor think the battle long;  
Soon shall vict'ry tune your song.
- 4 Let not sorrow dim your eye;  
Soon shall ev'ry tear be dry;  
Let not fears your course impede;  
Great your strength if great your need.
- 5 Onward, then, in battle move!  
More than conq'rors ye shall prove;  
Though opposed by many a foe,  
Christ's true soldiers, onward go!

MAINZ 66.66

♩ = 96

- 1 Oh! blessed are the eyes  
That see the living way,  
To grasp the glorious prize  
Of everlasting day.
- 2 Oh! blessed are the ears  
That hear the Spirit's voice,  
And heed not carnal fears,  
But in God's love rejoice.
- 3 Oh! blessed are the hands  
Strong in the power of prayer  
To meet the Lord's demands,  
And of his mercy share.
- 4 Oh! blessed are the feet  
That run the gospel race,  
In righteousness to meet  
The Bearer of the grace.
- 5 Oh! blessed is the man  
Who knows the joyful sound—  
Salvation's wondrous plan:  
For him all things abound.

ST. ETHELWALD S.M.

$\text{J} = 100$

First Tune

- 1 Soldiers of Christ arise,  
And put your armour on;  
Strong in the strength which God supplies,  
Through His beloved Son.
- 2 Strong in the Lord of Hosts,  
And in His mighty power;  
Who in the strength of Jesus trusts  
Is more than conqueror.
- 3 Stand then in His great might,  
With all His strength endued;  
And take, to arm you for the fight,  
The panoply of God.
- 4 To keep your armour bright  
Attend with constant care,  
Still walking in your Captain's sight,  
And watching unto prayer.
- 5 From strength to strength go on;  
Wrestle, and fight, and pray;  
Tread all the powers of darkness down,  
And win the well-fought day:
- 6 That having all things done,  
And all your conflicts past,  
Ye may o'ercome, through Christ alone,  
And stand complete at last.

## FROM STRENGTH TO STRENGTH D.S.M.

*d* = 108  
Unison

Second Tune

*When sung to this tune, words are combined into 3 verses of 8 lines each.*

## SEEK YE FIRST Irregular

$\text{♩} = 92$   
Unison

Descant Hal - le -  
- lu - jah! Hal - le - lu - jah!  
Hal - le - lu - jah! Ha - le - lu' Hal - le - lu - jah!

1 Seek ye first the kingdom of God  
And His righteousness,  
And all these things shall be added unto you,  
Hallelu', hallelujah!

*Descant:* Hallelujah! Hallelujah! Hallelujah!  
Hallelu' Hallelujah!

2 Ask, and it shall be given unto you;  
Seek and ye shall find,  
Knock and it shall be opened unto you,  
Hallelu', hallelujah!

*(Descant)*

3 I am the way, the truth and the life,  
That's what Jesus said,  
No man can come to the Father but by me,  
Hallelu', hallelujah!

*(Descant)*

*Each verse is repeated by male voices only, while female voices sing the Descant.*

*May also be sung as a round, the congregation dividing into two groups, the second group beginning as the first reach the Descant. At the end of verse 3, the first group and organist repeat the last 8 bars.*

COURAGE 66.65.D

 $\text{♩} = 112$ 

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The bottom staff begins with a bass clef, a key signature of one flat, and a 2/4 time signature. Both staves feature a series of eighth and sixteenth note patterns.

1 Take courage, my brother,  
And be not fainthearted,  
Let none of your sorrows  
Nor trials impede,  
But reach forth your hand and  
Remember your brother,  
Forget all your troubles  
In meeting his need.

2 Be thankful, my brother,  
For God has provided  
Much more than you need from  
His bountiful store;  
For God's hand is open,  
His love is unbounding,  
And, should you require it,  
There soon will be more.

3 Be prayerful, my brother,  
And look to your Maker,  
He's promised to help you  
And waits for your call;  
Just tell Him your trouble,  
He is the Almighty,  
There's nothing too big and  
There's nothing too small.

4 Be joyful, my brother,  
A new day is dawning,  
And brighter and fairer  
That morning will be;  
So join with all voices  
And sing loud hosannas,  
The Saviour is coming  
To make us all free.

BRESLAU L.M.

 $\text{♩} = 84$ 

- 1 "Take up thy cross", the Saviour said,  
    "If thou would'st my disciple be;  
Deny thyself, the world forsake,  
    And humbly follow after me."
- 2 Take up thy cross; let not its weight  
    Fill thy weak soul with vain alarm:  
His strength shall bear thy spirit up,  
    And brace thy heart and nerve thine arm.
- 3 Take up thy cross, nor heed the shame,  
    And let thy foolish pride be still;  
Thy Lord refused not e'en to die  
    Upon a cross on Calvary's hill.
- 4 Take up thy cross and follow him,  
    Nor think till death to lay it down;  
For only he who bears the cross  
    May hope to win the glorious crown.

NARENZA S.M.

♩ = 96



- 1 Ye servants of the Lord,  
Each in his calling wait,  
Observant of his heavenly word,  
And watchful at his gate.
- 2 Let all your lamps be bright,  
And tend the golden flame;  
Gird up your loins as in his sight,  
For awful is his name.
- 3 Watch! 'tis your Lord's command,  
And while we speak, he's near;  
Mark the first signal of his hand,  
And ready all appear.
- 4 Oh, happy servant he,  
In such a posture found!  
He shall his Lord with rapture see,  
And be with honour crowned.
- 5 Christ shall the banquet spread  
With his own royal hand,  
And raise that faithful servant's head  
Amid the angelic band.

## HAVE COURAGE, FIGHT THE BATTLE

$J = 84$   
Unison

The musical score consists of four staves of music in common time (indicated by '2:'). The key signature is one flat. The tempo is marked as  $J = 84$ . The vocal part is in unison. The lyrics are as follows:

Verse 1 We come a - round God's word to learn to - geth - er,  
 For - sak - ing earth - ly cares and lusts and pleas - ures,

How we can help and strength-en one an - oth - er,  
 We on - ly seek the true and rich - est treas - ures;

To stand firm a - gainst the world a - round us.  
 God has in store for us His heav'n - ly king - dom,

Christ came and showed us the way.  
 From which His Son on earth shall reign.

Chorus  
Harmony

The musical score consists of four staves of music, divided into two sections: Chorus and Harmony.

**Chorus:**

- Section 1:** The first section starts with "Have cour - age, fight the bat". The melody is primarily in the soprano and alto voices. The basso voice provides harmonic support.
- Section 2:** The second section begins with "Be strong, a - gainst sin strug -". The melody shifts to the soprano and tenor voices. The basso voice continues to provide harmonic support.
- Section 3:** The third section begins with "gle, With Christ like hearts and minds we'll strive". The melody is in the soprano and alto voices. The basso voice provides harmonic support.
- Section 4:** The fourth section begins with "to serve our". The melody is in the soprano and alto voices. The basso voice provides harmonic support.

**Harmony:**

- The basso voice provides harmonic support throughout all sections, often featuring sustained notes or chords.
- In the final section, the basso voice concludes with a prominent note, followed by a fermata and the word "(b)".
- The final measure of the basso part ends with the word "FINE".

Unison

Verse 2 To faith - ful lives whose names have been re - cord - ed,  
As bright lights shin - ing in this world of dark - ness,

A crown of life to them shall be re - ward - ed,  
Let's faith - full - y pro - claim the truth we all pos - sess,

Who walk the path that's strait and true and nar - row,  
If God is for us who can be a - gainst us?

Second time to Chorus

and look to God to be their guide.  
through Christ we have the vic - tor - y.

MISSIONARY 7676.D

 $\text{♩} = 104$ A musical score for two voices (Soprano and Bass) in 2/4 time, key signature of B-flat major (two flats). The score consists of five staves of music. The Soprano part (top staff) and the Bass part (bottom staff) both begin with a half note (B-flat) followed by a quarter note (C). The music features a repeating pattern of eighth-note chords and sustained notes. The bass part includes several grace notes and a dynamic marking of  $p$  (piano).

- 1 Ye saints in Christ, his brethren,  
Let faith cast out your fear:  
The dark night is departing;  
The morning light is near:  
The Bridegroom is arising,  
And soon he draweth nigh;  
Up! pray, and watch, and wrestle;  
At midnight comes the cry!
- 2 See that your lamps are burning,  
Replenish them with oil;  
And work out your salvation—  
The end of all your toil.  
The watchers in the mountain  
Proclaim the Bridegroom near;  
Go meet him, as he cometh,  
With joy and not with fear.
- 3 Ye saints, who here in patience  
Your tribulations bear,  
Shall live and reign for ever,  
And Christ's own kingdom share.  
Around the throne of glory  
The Lamb ye shall behold;  
In triumph sing before him  
Your praise with saints of old.
- 4 Our hope and expectation,  
O Jesus! now appear!  
Arise, thou Sun, so longed for,  
O'er this benighted sphere!  
With hearts and hands uplifted,  
We plead, O Lord, to see  
The day of earth's redemption  
That brings us unto thee!

GLADNESS 4.10.10.10.4

 $\text{♩} = 54$ 

The musical score consists of three staves of music for piano. The top staff is in treble clef, the bottom staff is in bass clef, and the middle staff is also in bass clef. The music is in common time (indicated by '2'). The tempo is marked as quarter note = 54. The notation includes various note heads, stems, and rests, with some notes having horizontal dashes through them.

- 1 Come, labour on!  
Who dares stand idle on the harvest plain,  
While all around him waves the golden grain?  
And to each servant does the Master say,  
"Go, work to-day!"
- 2 Come, labour on!  
Claim the high calling angels cannot share;  
To young and old the gospel message bear;  
Redeem the time; its hours too swiftly fly,—  
The night draws nigh.
- 3 Come, labour on!  
The toil is pleasant, the reward is sure;  
Blessed are those who to the end endure;  
How full their joy, how deep their rest shall be,  
O Lord, with thee!

GIBBONS' SONG No. 34 L.M.

 $J=116$ 

- 1 Forth in Thy name, O Lord, I go,  
My daily labour to pursue;  
Thee, only Thee, resolved to know,  
In all I think, or speak, or do.
- 2 The task Thy wisdom hath assigned  
O let me cheerfully fulfil;  
In all my works Thy presence find,  
And prove Thy good and perfect will.
- 3 Help me to bear that easy yoke,  
And every moment watch and pray;  
And still to things eternal look,  
And hasten to Thy glorious day.

KENILWORTH 10.10.10.4.4

 $\text{d} = 60$ 

The musical score consists of six staves of music for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in 3/2 time, indicated by a '3' over a '2'. The key signature is one sharp, indicating G major. The tempo is marked as  $\text{d} = 60$ . The vocal parts are separated by a vertical brace. The lyrics for the first four lines of the hymn are:

PREACHING THE WORD  
PREACHING THE WORD  
PREACHING THE WORD  
PREACHING THE WORD

The music features a mix of quarter and eighth notes, with some sustained notes and rests. The bass line provides harmonic support, often featuring sustained notes or simple chords.

- 1 God's word went forth! The heavens were arrayed,  
    The darkness fled before the glorious light;  
    The angels His supreme command obeyed,  
        Fair Earth was filled by God's creative might,  
    God's word went forth! God's word went forth!
- 2 God's word went forth! on Sinai's fiery height;  
    To Moses, Yahweh spoke His Holy Name,  
    And gave His people laws of truth and right  
        When, saved from Egypt's bondage, Israel came;  
    God's word went forth! God's word went forth!
- 3 God's word went forth! The prophets were impelled  
    To tell rebellious Israel His will.  
    The Spirit warned of judgement on the world  
        By One who would God's perfect law fulfil;  
    God's word went forth! God's word went forth!
- 4 God's word went forth! The Saviour, Christ, was born;  
    The word made flesh, the Father's only Son.  
    He brought salvation to a world forlorn,  
        And by his sacrifice our pardon won;  
    God's word went forth! God's word went forth!
- 5 God's word went forth! Our Lord the gospel preached,  
    And pleaded with his people to repent;  
    Apostles to earth's furthest shores have reached,  
        To every generation have been sent;  
    God's word went forth! God's word went forth!
- 6 God's word, go forth! Let Jesus soon return  
    And raise the sleeping saints to life again;  
    In faith, to see our Lord and King, we yearn;  
        Let Jesus o'er the world in glory reign!  
    God's word, go forth! God's word, go forth!

MORNING LIGHT 76.76.D

♩ = 108

- 1 Ho! reapers of life's harvest,  
Why stand with rusted blade  
Until the night draws round you,  
And day begins to fade?  
Why stand ye idle, waiting  
For reapers more to come?  
The golden morn is passing;  
Why sit ye idle, dumb?
- 2 Thrust in your sharpened sickle  
And gather in the grain:  
The night is fast approaching  
And soon will come again.

Thy Master calls for reapers,  
And shall he call in vain?  
Shall sheaves lie there ungathered  
And waste upon the plain?

- 3 Come down from hill and mountain  
In morning's ruddy glow,  
Nor wait until the dial  
Points to the noon below;  
And come with the strong sinew,  
Nor faint in heat or cold;  
And pause not till the evening  
Draws round its wealth of gold.

## RIGHTEOUSNESS C.M.

 $\text{♩} = 100$ 

1 Jesus! Thou Sun of Righteousness,  
Shed forth thy living rays;  
Stir up thy strength, thy mightiness,  
And manifest thy praise.

2 In former years thy word of power  
Midst darkness scattered light;  
Now reproduce thy early shower,  
And rain upon our night.

3 Send down thy blessing from on high,  
And cause thy word below—  
The good seed of thy kingdom nigh—  
In faith and hope to grow;

4 The faith that made thy saints of old  
In patience to endure;  
The hope which in the cov'nant fold  
Beholds the promise sure.

## HOW BEAUTIFUL UPON THE MOUNTAINS

*J = 92*  
*mf*

How beau - ti - ful up - on the moun - tains, How beau - ti - ful up - on the  
 moun - tains, How beau - ti - ful up - on the moun - tains are the feet of  
 him that bring - eth good tid - ings, that pub - lish - eth  
 peace, that pub - lish - eth peace, that bring - eth good tid - ings, good  
 tid - ings of good, that pub - lish - eth sal - va - tion, that

*Org.*

saith un - to Zi - on thy God reign- eth, thy God  
 reign - eth. Thy watch - men shall lift up the  
 voice; with the voice to - geth - er shall they sing: for  
 they shall see eye to eye, when the Lord shall  
 bring a - gain Zi - on. Break forth in - to joy, sing to-

$\text{d} = 108 \text{ mf}$

$\text{Org.}$

A musical score for three voices (Soprano, Alto, Bass) in common time. The music consists of six staves of music with corresponding lyrics.

**Soprano (Top Staff):**

- Measure 1: *ge - ther, sing to - ge - ther, ye waste pla - ces of Je -*
- Measure 2: *ru - sa - lem, For the Lord hath com - fort - ed His*
- Measure 3: *peo - ple, He hath re - deem - èd Je - ru - sa - lem.*
- Measure 4: *Hal - le - lu-jah, Hal - le - lu-jah, praise ye the Lord; Hal - le -*
- Measure 5: *lu-jah, Hal - le - lu-jah, praise ye the Lord.*
- Measure 6: *rall.*

**Alto (Middle Staff):**

- Measure 1: *ge - ther, sing to - ge - ther, ye waste pla - ces of Je -*
- Measure 2: *ru - sa - lem, For the Lord hath com - fort - ed His*
- Measure 3: *peo - ple, He hath re - deem - èd Je - ru - sa - lem.*
- Measure 4: *Hal - le - lu-jah, Hal - le - lu-jah, praise ye the Lord; Hal - le -*
- Measure 5: *lu-jah, Hal - le - lu-jah, praise ye the Lord.*
- Measure 6: *rall.*

**Bass (Bottom Staff):**

- Measure 1: *ge - ther, sing to - ge - ther, ye waste pla - ces of Je -*
- Measure 2: *ru - sa - lem, For the Lord hath com - fort - ed His*
- Measure 3: *peo - ple, He hath re - deem - èd Je - ru - sa - lem.*
- Measure 4: *Hal - le - lu-jah, Hal - le - lu-jah, praise ye the Lord; Hal - le -*
- Measure 5: *lu-jah, Hal - le - lu-jah, praise ye the Lord.*
- Measure 6: *rall.*

ST. FULBERT C.M.

 $\text{♩} = 88$ 

- 1 The earth, O Lord, is one great field  
Of all Thy chosen seed;  
The crop prepared its fruit to yield;  
The labourers few indeed.
- 2 Thy saints, O Lord, in former days,  
Laboured to sow Thy word;  
The promise in Thy chosen land  
Of David's Son and Lord.
- 3 Thy Son, O Lord, in later days,  
The harvest white did see;  
And e'en Samaria gave heed  
And brought forth fruit for Thee.
- 4 And we, O Lord, in these last days,  
Proclaim Thy kingdom nigh;  
O bind us in Thy harvest sheaves,  
When Thou dost reign on high.
- 5 That harvest, Lord, is Thine alone,  
And all the world Thy field;  
More reapers send Thou forth, until  
Thy firstfruits be revealed.

LYNGHAM 86.68.6 with repeats

*d* = 116

The tri - umphs of His grace, the tri - umphs of His grace,

tri - umphs of His grace,  
tri - umphs of His grace,  
tri - umphs of His grace!  
tri - umphs of His grace!

- 1 O for a thousand tongues to sing  
My great Redeemer's praise,  
My great Redeemer's praise,  
The glories of my Lord and King,  
The triumphs of His grace.
- 2 Jesus, the name that calms our fears,  
That bids our sorrows cease,  
That bids our sorrows cease;  
'Tis music in the sinner's ears,  
'Tis life, and health, and peace.
- 3 He speaks—and, listening to his voice,  
New life the dead receive,  
New life the dead receive;  
The mournful, broken hearts rejoice,  
The humble poor believe.
- 4 My gracious Master and my Lord,  
Assist me to proclaim,  
Assist me to proclaim;  
To spread through all the earth abroad  
The honours of the Name.

*The last line of each verse is sung three times  
by female and four times by male voices*

OLRIG GRANGE 11.11.11.11

♩ = 108

- 1 "The Lord gave the word", and His  
servants did preach;  
Throughout the long ages His  
prophets did teach  
That God will accomplish His  
covenant plan,  
And all should acknowledge His pur-  
pose with man.
- 2 The Saviour himself summoned men  
to repent;  
The Twelve to the cities of Judah were  
sent.  
The Gentiles by grace the glad mes-  
sage received,  
And men of all nations the Gospel  
believed.
- 3 As those great apostles awoke to the  
call  
To let the truth shine and shed light  
upon all,  
May we in their footsteps the same  
vision see;  
Continue the work and give glory to  
Thee.
- 4 Glad tidings of truth to the nations  
we bring;  
Of hope and salvation in Jesus we  
sing;  
Across the wide oceans the Gospel we  
spread.  
That all to the kingdom of God may  
be led.

## CAMPAINING L.M.

 $\text{♩} = 100$ 

- 1 We know not if this wayside ground  
Meet for our sowing may be found;  
The seed is good—O grant that we,  
Lord of the earth, bring fruit to Thee.
- 2 The ground may turn a stony face,  
The thorns deny a resting-place,  
The enemy is everywhere—  
Lord of our labours, hear our prayer.
- 3 Derision and scorn perchance it brings  
This sowing of despised things;  
We work beneath the scornful eye—  
Lord of all courage, be Thou nigh.
- 4 The seed has fallen from our hand,  
But 'tis Thy sun upon the land,  
Thy soft'ning showers that swell the  
seed—  
Lord of the skies, we own our need.
- 5 Now darkness hides the road we wend,  
Dark hidden too our labour's end;  
Our work is done, the seed is sown—  
Lord of the harvest, guard Thine own.

RACHIE 65.65.D

♩ = 126

1. Who is on the Lord's side? Who will serve the king?  
 Who will be His helpers o - ther lives to bring?  
 Who will leave the world's side? Who will face the foe?  
 Who is on the Lord's side? Who for Him will go?

*Refrain*

By His call of mer - cy, by His grace di - vine,  
 By His call of mer - cy, by His grace di - vine,  
 By His call of mer - cy, by His grace di - vine,

We are on the Lord's side, Fa-ther, we are Thine.

2 He will never fail us,  
 He will not forsake,  
 His eternal covenant  
 He will never break.  
 Resting on His promise,  
 What have we to fear?  
 He will stay beside us,  
 To the end be near.  
*Refrain*

3 Fierce may be the conflict,  
 Strong may be the foe,  
 But with Thee beside us  
 None can overthrow.  
 Looking for Christ's coming,  
 May our lives be pure,  
 For Thy truth unchanging  
 Makes the triumph sure.  
*Refrain*

AND THE PEACE OF GOD

 $\text{d} = 72$ 

Warmly, with movement

**p** And the peace of God, that pass - eth  
 all un - der - stand - ing, all un - der - stand - ing,  
 and the peace of God, that pass - eth  
 all un - der - stand - ing, *mf* And the

2.

hearts and minds,  
ing ***pp*** shall keep your shall keep your  
(Org.) shall keep your hearts and minds  
hearts and minds shall keep your  
(Org.)

hearts shall keep your hearts and  
shall keep your hearts and  
hearts shall keep your hearts and  
minds through Christ Je - sus our Lord,

shall keep your hearts and minds  
 shall keep your hearts and

(Org.)

shall keep your hearts and minds  
 minds, shall keep your hearts

(Org.)

shall keep your hearts  
 your hearts and minds through

slower

Christ Je - sus our Lord. A - men.

WARWICK C.M.

$\text{J}=66$

- 1 Behold th'amazing gift of love  
The Father hath bestowed  
On us, the sinful sons of men,  
To call us sons of God!
- 2 Concealed as yet this honour lies,  
By this dark world unknown—  
A world that knew not, when he came,  
E'en God's beloved Son.
- 3 High is the rank we now possess;  
But higher we shall rise,  
Though all we shall hereafter be  
Is hid from mortal eyes.
- 4 But this we know, when he appears  
We'll bear his image bright;  
For all his glory, full disclosed,  
Shall open to our sight.

## 375

## COMFORTS OF THE TRUTH

ALPHEGE 76.76

♩ = 88



- 1 Brief life is now our portion,  
Brief sorrow, short lived care;  
The life that knows no ending,  
Nor pain, we hope to share.
- 2 O blessed consolation,  
Short toil, eternal rest:  
For us poor mortal sinners  
A part with angels blest.
- 3 And now we fight the battle,  
But then, shall wear the crown  
Of full and everlasting  
And glorious renown.
- 4 For he whom now we trust in  
Shall then be seen and known,  
And they that know and love him  
Shall have him all their own.

DIADEMATA D.S.M.

 $\text{♩} = 104$ 

The musical score is composed of four systems of music for two voices (treble and bass). The key signature is one flat, and the time signature is common time. The tempo is indicated as  $\text{♩} = 104$ . The music consists of eighth-note and sixteenth-note patterns, with the bass line providing harmonic support through sustained notes and eighth-note chords.

1 Lift up your heads, ye saints,  
Redemption draweth near:  
What though the waters rage and roar,  
Faith laughs at every fear.  
What though the way be dark,  
The heavenly light is clear:  
What though the night is black with storm,  
Deliverance is near.

2 Mark how the signs abound  
When Spring is on the way,  
See how the gleam grows in the East  
Before the dawning day.  
So in the worldly night  
Behold the portents plain  
That speak the coming of the King,  
The glories of his reign.

BLAENWERN 87.87.D

 $\text{♩} = 100$ 

A musical score for piano, consisting of five systems of music. Each system is in 3/4 time and has a key signature of one sharp. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music is divided by vertical bar lines and includes various note heads, stems, and rests. The tempo is indicated as  $\text{♩} = 100$ .

- 1 In the bud of early Spring-time,  
    In the days of early youth,  
When the heart is fresh and tender,  
    Lord, impress us with Thy truth.  
Teach us how to shun the evil,  
    Teach us how to love the right;  
Ere the days of evil sadden,  
    Lead, oh lead us in the light.
- 2 In the days of Summer help us  
    To devote our strength to Thee;  
May the fruit we bear be precious,  
    Yielded gratefully and free.  
Fruits of holiness, refreshing,  
    Strengthening others in the strife—  
Fruit that proves to all a blessing  
    Leading on to endless life.
- 3 In the days of Autumn may there  
    Be rich sheaves of golden grain;  
Plenteous stores of wisdom garnered,  
    Thoughts divine that cause no pain;  
Rich experience of Thy mercy,  
    Large remembrance of Thy love.  
Grant, O God, that in the Autumn  
    We may all Thy goodness prove.
- 4 And when Winter comes—oft dreary,  
    Seeming far away from Spring,  
When health fails and men grow weary,  
    Yet may we be glad and sing:  
Glad because of coming glory,  
    When for ever troubles cease;  
For we know the blessed story  
    That there shall be endless peace.

REQUIEM 87.87.77

 $\text{J}=66$ 

Org.

- 1 Loved of God, in sorrow mourning,  
Bowed in sadness, bathed in tears,  
Lift thy head; for lo! the morning,  
Which shall end thy grief, appears;  
Christ thy Hope will soon appear,  
He thy drooping heart will cheer.
- 2 Dost thou weep, thy foes oppressing,  
Are thine enemies too strong?  
Hast thou doubts and fears distressing,  
That thy Saviour waits so long?  
Soon by Him from all set free,  
Thou shalt sing of victory.
- 3 Dost thou now in sorrow languish,  
That the hearts of men are cold?  
Is thy heart wrung deep with anguish  
When love fades within the fold?  
Loved of God, thy grief shall cease;  
Quick thy Saviour brings release.
- 4 Hast thou long a watch been keeping,  
Waiting for the promised day,  
When full joy shall end thy weeping,  
Chasing all thy fears away?  
Then lift up thy head on high;  
Thy redemption draweth nigh.

EWING 76.76.D

♩ = 96

- 1 Most glorious things are spoken,  
Jerusalem, of thee,  
To all God's saints the token  
Of love and liberty:  
Who shall thy hill ascending,  
From pain and sorrow free,  
From sin and death's contending,  
The living glory be?
- 2 Who shall, the white stone bearing,  
His secret name behold,  
And robes of whiteness wearing,  
Come forth as purged gold?

He who has hands of cleanness,  
Whose heart abides in truth;  
Whose soul abhors to leanness  
The vanities of youth.

- 3 He shall receive the blessing  
Of Yahweh's saving grace;  
And, righteousness possessing,  
Shall see Him face to face.  
Yes, wondrous things are spoken,  
Jerusalem, of thee:  
The oath cannot be broken,  
And we its joys shall see.

CHRIST IN YOU 12.12.8.8.8

 $\text{♩} = 120$ 

A musical score for two voices (treble and bass) and piano. The score consists of five staves. The top two staves are for the voices, and the bottom three staves are for the piano. The music is in common time, with a key signature of one flat. The vocal parts are in 12.12.8.8.8. rhythm. The piano part features sustained notes and chords.

- 1 No reason for despair since Jesus overcame;  
He will your burden share if you embrace his name.  
Remember, Jesus suffered too;  
The hope of glory—Christ in you—  
Remember, Jesus suffered too;  
The hope of glory—Christ in you.
- 2 His strength when I am weak, his courage when I fear;  
His righteousness I seek; I need him ever near.  
Within my heart I pray he'll be;  
The hope of glory—Christ in me—  
Within my heart I pray he'll be;  
The hope of glory—Christ in me.
- 3 Partakers of the bread, we lift our hearts to thee;  
The power of sin is dead; thy love has set us free.  
We thank thee thou hast blessed us thus;  
The hope of glory—Christ in us—  
We thank thee thou hast blessed us thus;  
The hope of glory—Christ in us.
- 4 When Jesus comes again the faithful saints to raise,  
With him they'll live and reign in joy, for endless days.  
Then every tongue on him will call;  
The hope of glory—Christ in all—  
Then every tongue on him will call;  
The hope of glory—Christ in all.

KOCHER 76.76

♩ = 96

The musical score consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 4/4 time and have a key signature of one flat (B-flat). The music features various note heads, stems, and rests, with some notes having horizontal dashes above them. Measures are separated by vertical bar lines.

- 1 O happy band of pilgrims,  
If onward ye will tread  
With Jesus as your Fellow  
To Jesus as your Head!
- 2 O happy if ye labour  
As Jesus did for men:  
O happy if ye hunger  
As Jesus hungered then!
- 3 For you a cross he carried  
When for your sin he died;  
For you a crown he weareth  
In honour to abide.
- 4 The faith by which ye see him,  
The hope in which ye yearn,  
The love that through all troubles  
To him alone will turn:
- 5 What are they but forerunners  
To lead you to his sight?  
What are they but the earnest  
Of promised morning light?

EVENING 12.11.12.11

♩ = 88

- 1 The evening and morning we see the Lord making;  
And darkness is chased from the face of the deep.  
How good is God's light now dispersing the shadows;  
And firm His commandment the heavens still keep.
- 2 The waters of Noah, in the evening assuaging,  
See God's dove returning a message of peace;  
His bow in the cloud the glad token proclaiming  
That seedtime and harvest on earth shall not cease.
- 3 Behold the dark night that on Egypt is falling  
When passover blood is defending God's own!  
A feast kept for ever that God's will is telling;  
Then pillar of fire is portending His throne.
- 4 Far, far spent the night, with its darkness and sorrow;  
Now dawning the day of the Lord that shall be.  
Now watch ye, and sleep not; but look for the morrow,  
Awaking the sleepers in dust to be free.

REJOICING 11.10.11.10

 $\text{♩} = 112$ *\* For first and last verses only*

- 1 Rejoicing in hope, and the joy of salvation,  
    Father, we thank Thee the morning draws near;  
Shadows of dread brood above every nation,  
    Dark is the night, but the vision is clear.
- 2 Jesus our Master, when darkness was nearing,  
    Looked to the joy and the peace of his reign,  
Saw through the anguish a vision to cheer him,  
    Morning of gladness from midnight of pain.
- 3 Soon shall our eyes see the light of the morning—  
    Hope in our hearts; in our spirits a song.  
Surely he cometh! From darkness comes dawning,  
    Hope and rejoicing. He cometh ere long;
- 4 Cometh in gladness like rain on mown grasses,  
    Cometh like shining of dawn after night.  
Then shall our eyes see the light that surpasses  
    When on our hearts dawns that glory of light.
- 5 Rejoicing in hope and the joy of salvation,  
    Father, we thank Thee Thy kingdom draws near;  
Shadows of dread brood above every nation,  
    Dark is the night, but the vision is clear.

## THE REDEEMED OF THE LORD

 $\text{♩} = 126$ 

The re - deem èd of the Lord shall re - turn, The re - deem èd of the

Lord shall re - turn, and come with sing-ing un - to Zi - on, and

come with sing - ing, and come with sing - ing, and come with

sing - ing un - to Zi - on. and ev - er -last - ing joy shall

be up - on their head, and ev - er -last - ing joy shall



## THOU HAST LOVED US

*J = 80*  
*mf*

The musical score consists of four staves of music in common time, key signature of one sharp (F#). The top two staves are soprano voices, and the bottom two are bass voices. The vocal parts are accompanied by a piano or organ, indicated by the bass staff's ledger lines and the treble staff's bass clef.

Thou hast loved us, and hast washed us from our  
 sins in Thine own blood. Thou wilt make us  
 Kings and Priests un - to God our Fa - ther.  
 To Thee be glo - ry and do - min - ion, glo - ry and do-

A musical score for two voices (Soprano and Bass) and piano. The music is in common time, key of G major (two sharps). The vocal parts are written in soprano and bass clef respectively. The piano part is in the bass clef. The lyrics are:

min - ion for ev - er and ev - er; To Thee be glo - ry and do -  
min - ion for ev - er and ev - er, for ev - er and ev - er.

The score includes dynamic markings such as *p*, *f*, and *3* (indicating three measures), and performance instructions like slurs and grace notes.

## THOU WILT PERFORM THE TRUTH

*f* = 96

The musical score consists of two staves of music. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). The tempo is marked as *f* = 96. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is: "Thou wilt per-form the truth to Ja-cob. Thou wilt per-form the truth to Ja-cob, and the mer-cy to A-bra-ham," followed by a repeat sign. The second section continues: "which Thou hast sworn, which Thou hast sworn un-to our fa-thers from the days of old, from the days of old." This section ends with a dynamic marking *dim.* and a key change to 2/4 time. The final section begins with "Hap-py is he, Hap-py is he, Hap-py is he," also in 2/4 time.

Thou wilt per-form the truth to Ja-cob. Thou wilt per-form the truth to Ja-cob, and the mer-cy to A-bra-ham,

which Thou hast sworn, which Thou hast sworn un-to our fa-thers from the days of old, from the days of old.

Hap-py is he, Hap-py is he, Hap-py is he

he that hath the God of Ja - cob for his re - fuge,

whose hope is in the Lord his God, whose

hope is in the Lord his God.

## THE STEADFAST LOVE OF THE LORD

$\text{♩} = 76$   
Unison

The steady love of the Lord ne - ver ceas - es, His  
mer - cies ne - ver come to an end; They are new ev'ry  
morn - ing, new ev'ry morn - ing. Great is Thy faith - ful - ness, O  
Lord, great is Thy faith - ful - ness.

LIKE HIM 11.10.11.10

♩ = 92

The musical score for "Like Him" is a four-staff setting in G minor (one flat) and common time (4/4). The top two staves are for the treble clef voice, and the bottom two staves are for the bass clef voice. The music begins with a series of eighth-note chords followed by a measure of rests. The melody consists of eighth and sixteenth-note patterns, with some grace notes indicated by small dots above the stems. The bass part provides harmonic support with sustained notes and chordal patterns.

- 1 "We shall be like him." O how rich the promise;  
What greater could our Father's love prepare?  
Few are the words, and softly are they spoken,  
But who shall tell the blessings hidden there?
- 2 "We shall be like him"—pure in heart, and sinless;  
But his redeeming mercy ends not there;  
These bodies like to his shall then be fashioned,  
And we his resurrection glory share.
- 3 "We shall be like him"—raised above all weakness,  
For ever past all weariness and pain;  
E'en death itself shall have no power to reach us  
When with our risen Lord we live and reign.
- 4 So in the hope of bearing his bright image,  
Rejoicing in his present gift of grace,  
His love shall keep our hearts in patient waiting  
Till we in glorious beauty see his face.

ST. OSWALD 87.87

 $\text{♩} = 96$ 

First Tune

The musical score for "First Tune" in St. Oswald consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in common time (indicated by a '4'). The key signature is one sharp (F#). The tempo is marked as quarter note = 96. The music begins with a series of eighth-note chords and pairs, followed by a repeat sign and a section of eighth-note chords and pairs.

- 1 Though the night be dark around us,  
    In the narrow way we tread;  
    Casting off all fear of danger,  
    By God's counsel safely led.
- 2 Pilgrims on the earth, and strangers  
    Like the fathers in the Land,  
    We, in their one faith united,  
    In their city hope to stand.
- 3 Strengthened always by God's presence  
    And the help that He doth give,  
    Strive we now to follow Jesus,  
    Perfectly as he to live.
- 4 Soon, as Zion's Light returning,  
    God's own glory he shall be:  
    Sun of Righteousness arising,  
    Healing, blessing, making free.

MARCHING 87.87

 $J = 96$ 

Second Tune

The musical score for "Second Tune" is written in G major (one sharp) and 4/4 time. It features two staves: a treble staff and a bass staff. The treble staff begins with a quarter note followed by an eighth-note pattern (A, C, E, G), repeated three times. The bass staff follows with a similar eighth-note pattern (D, F#, A, C). This pattern repeats throughout the section.

1 Though the night be dark around us,  
 In the narrow way we tread;  
 Casting off all fear of danger,  
 By God's counsel safely led.

2 Pilgrims on the earth, and strangers  
 Like the fathers in the Land,  
 We, in their one faith united,  
 In their city hope to stand.

3 Strengthened always by God's presence  
 And the help that He doth give,  
 Strive we now to follow Jesus,  
 Perfectly as he to live.

4 Soon, as Zion's Light returning,  
 God's own glory he shall be:  
 Sun of Righteousness arising,  
 Healing, blessing, making free.

REGENT SQUARE 87.87.87

♩ = 104

- 1 Who was saved when heav'n's vast fountains  
Did their flood of death begin,  
And all flesh on plains and mountains,  
Perished in that age of sin ?  
Only Noah, and his fam'ly,  
In the ark, by God 'shut in'.
- 2 Who was saved from direst horror  
At that unexpected hour,  
Wherein Sodom and Gomorrah  
Sank o'erwhelmed, to rise no more?—  
Lot, the faithful, and his daughters,  
Were alone removed to Zoar.
- 3 We shall fear not then, nor tremble,  
When the last dread trump shall sound—  
Safely with Him we'll assemble,  
Gathering our Redeemer round:  
And before Him, by God's mercy,  
We shall stand in glory crowned.

EDEN L.M.

 $\text{♩} = 80$ 

The musical score for "EDEN" is composed of three staves of music. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The music is in common time, indicated by a '3' over a '4'. The tempo is marked as quarter note = 80. The music consists of a series of eighth and sixteenth note patterns, primarily in G major, with some sharps appearing in the later staves.

- 1 Almighty Maker of my frame,  
Short is the measure of my days:  
Give me to know how frail I am,  
And spend the remnant to Thy praise.
- 2 My days are shorter than a span;  
A little point my life appears:  
How frail, at best, is dying man!  
How vain are all his hopes and fears!
- 3 Vain his ambition, noise, and show,  
Vain are the cares which rack his mind:  
He heaps up treasures mixed with woe;  
He dies, and leaves them all behind.
- 4 O, be a nobler portion mine!  
My God, I bow before Thy throne;  
Life's fleeting treasures I resign,  
And fix my hope on Thee alone.

CROTCH CHANT C.M.

♩ = 88

- 1 Blessed be the ever- | lasting God,  
The Father of our Lord;  
Be His abounding | mercy praised,  
His majesty adored.
- 2 When from the dead He | raised His Son,  
And call'd him to His hand,  
He gave to us a | lively hope,  
A rock on which to stand.
- 3 Yea, though Thy sentence, | Lord, requires  
All flesh to see the dust,  
Our Lord and Saviour | rose again—  
So all his servants must.
- 4 This is our hope, that | joy to see,  
Reserved against that day,  
When sin and weakness, | pain and death  
Shall ever fly away.

LUCCA 66.86.88

 $\text{♩} = 84$ 

The musical score consists of three systems of two staves each. The top staff begins with a quarter note followed by a series of eighth notes. The bottom staff begins with a half note followed by a series of eighth notes. The key signature changes from G major to A major at the end of the third system.

- 1 Change is our portion now!  
The calm and sunny sea  
Sleeps, when the wildest storm is near;  
So doomed to change are we:  
But faithful is God's changeless word—  
'I will be with thee', saith the Lord.
- 2 Change is our portion now!  
Youth's smooth unwrinkled brow  
Age soon shall furrow, and the tear  
Down the fair cheek shall flow;  
But faithful is God's soothing word—  
'I will be with thee', saith the Lord.

- 3 Change is our portion now!  
Soon fades the summer sky,  
The landscape droops in autumn sere,  
And spring flowers bloom to die;  
But faithful is God's living word—  
'I will be with thee', saith the Lord.
- 4 Change is our portion now!  
Yet, 'midst our changing lot,  
'Midst withering flowers and tempests  
drear,  
There is—that changeth not;  
But faithful is God's steadfast word—  
'I will be with thee', saith the Lord.

## I KNOW THAT MY REDEEMER LIVETH

 $\text{♩} = 92$ 

I know that my Re - deem - er liv - eth, and that

He shall stand at the lat - ter day up - on the

earth, up - on the earth, up - on the earth.

I know that my Re - deem - er liv - eth, and that

He shall stand at the lat - ter day  
He shall stand at the lat - ter day

up - on the earth. And tho' worms des - troy this bo - dy,

yet in my flesh shall I see God, yet in my flesh shall

I see God. I know that my Re - deem - er

liv - eth, and that He shall stand at the lat He - ter shall

day up - on the earth. up- on the earth.

stand up-on the earth, up - on the earth.

For now is Christ ri - sen from the

dead, the first - fruits of them that sleep.

TRANQUILLITY L.M.

 $\text{♩} = 72$ 

The musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a '2'). The music is divided into six measures per staff. The notation includes various note heads (solid black, hollow white, and solid black with a dot), stems (upward and downward), and rests. Measure 1 starts with a solid black note on the second line of the treble staff, followed by a hollow white note on the first line, a solid black note on the second line, and so on. Measure 2 begins with a solid black note on the fourth line of the bass staff. Measures 3 and 4 continue the pattern of eighth and sixteenth notes. Measures 5 and 6 conclude the section with a final cadence.

- 1 Joy cometh! Oh! that it were come  
To wake the song that now is dumb;  
To rouse the mourner, soothe who  
weep,  
And bring again the dead who sleep!
- 2 Joy cometh! sighing, sorrowing one—  
Joy cometh! with the rising sun;  
Joy—holy, blessed, perfect, pure,  
Joy—ever flowing, ever sure!
- 3 Joy cometh with the coming day!  
Joy dances on the morning's way!  
Joy, like a flood of light, shall roll,  
And bathe the world from pole to pole!
- 4 Joy cometh! for the Lord doth come  
To wake the song that now is dumb!  
All righteous tongues shall find  
employ  
In songs of everlasting joy.

HURSLEY L.M.

♩ = 88

The musical score consists of three systems of four measures each. The first system starts with a forte dynamic. The second system begins with a half note in the bass line. The third system concludes with a half note in the bass line.

- 1 Life is the time to serve the Lord,  
To do His will, to learn His word;  
In death there is no power to know,  
Far less in wisdom's way to go.
- 2 The living know that they must die,  
But all the dead unconscious lie;  
Their memory and their senses gone,  
Alike unknowing and unknown.
- 3 Then, what your thoughts design to do,  
Let willing hands with zeal pursue;  
Since no device nor work is found,  
Nor faith, nor hope, beneath the ground.

QUIET WATERS C.M.

 $\text{J}=80$ 

The musical score for "QUIET WATERS" is presented in three staves. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The time signature is common time (indicated by a 'C'). The key signature is B-flat major (indicated by two flats). The tempo is marked  $\text{J}=80$ . The music features various note values including eighth and sixteenth notes, with some notes connected by beams. The first staff begins with a quarter note followed by an eighth note. The second staff begins with a quarter note followed by an eighth note. The third staff begins with a quarter note followed by an eighth note.

- 1 Short is the measure of our days,  
Thou maker of our frame;  
When we survey life's narrow space  
We learn how low man's aim.
- 2 A span is all that we can boast,  
An inch or two of time;  
Man is but vanity and dust  
In all his flower and prime.
- 3 What should we wish or wait for, then,  
From creatures earth and dust?  
To Thee they will not look in vain  
Who put in Thee their trust.
- 4 Thou wilt Thy promise sure fulfil,  
And bring life from above  
All good establish, banish ill,  
And manifest Thy love.

REST L.M.

 $\text{♩} = 80$ 

- 1 There is a calm for saints who weep,  
A rest for Yahweh's pilgrims found;  
Secure in Christ they sweetly sleep,  
Hid in the ground, hid in the  
ground.
- 2 The storm, that wrecks the winter sky,  
No more disturbs their sweet  
repose  
Than summer evening's latest sigh,  
That shuts the rose, that shuts the  
rose.
- 3 O, traveller through this vale of tears  
To promised everlasting light,  
Through time's dark wilderness of  
years  
Pursue thy flight, pursue thy flight
- 4 O, rest not weary on the way;  
Who falters in this race of life  
Must lose the prize-wreath on the day  
That ends the strife, that ends the  
strife.
- 5 O, brave the trial, fight the fight;  
For welcome waits the victory gained—  
Yes, Christ returned will give thee light,  
And thee defend, and thee defend.

TRURO L.M.

 $\text{♩} = 80$ 

- 1 Arm of the Lord! awake! awake!  
Put on Thy strength, the nations shake;  
And let the world, confounded, see  
Great acts of judgement wrought by Thee.
- 2 Arm of the Lord, Thy power extend;  
The days of heathen rulers end;  
Break ev'ry superstition's chain,  
The rage of scornful men restrain.
- 3 Let Zion's time for favour come:  
Oh, bring the tribes of Israel home,  
And let our wondering eyes behold  
Both Jews and Greeks in Jesus' fold.
- 4 Almighty God! Thy might proclaim  
In every land of every name;  
Let ev'ry pow'r before Thee fall,  
And crown the Saviour Lord of all.

400

## JUDGEMENT

PRAISE 88.6.D

 $\text{d} = 66$ 

A musical score for organ and choir. The score consists of six systems of music. The top two systems feature soprano and alto voices in treble clef, and bass and tenor voices in bass clef, all in 2/2 time and G major. The third system begins with a basso continuo line in bass clef, followed by an organ line in bass clef. The fourth system features soprano and alto voices in treble clef. The fifth system features soprano and alto voices in treble clef. The sixth system features soprano and alto voices in treble clef.

1 'Hear! hear! O earth,' the watchmen cry,  
 The great millennial day draws nigh  
 To Abr'am's faithful race;  
 In which the Lord revealed in fire,  
 Will make th'ungodly know His ire  
 Who would not know His grace—  
 Who would not know His grace.  
 In which the Lord revealed in fire,  
 Will make th'ungodly know His ire  
 Who would not know His grace.

*(basses only)*  
*(all voices)*

2 O solemn, dreadful, glorious news:  
 The Gentiles' times about to close,  
 And Zion's King appear.  
 Oh! then, what fearfulness shall seize  
 Those virgins who have lived at ease  
 Nor thought the bridegroom near!—  
 Nor thought the bridegroom near!  
 Oh! then, what fearfulness shall seize  
 Those virgins who have lived at ease  
 Nor thought the bridegroom near!

*(basses only)*  
*(all voices)*

CULBACH 77.77

♩ = 88



- 1 In the sun, and moon, and stars  
Signs and wonders there shall be;  
Earth shall quake with inward wars,  
Nations with perplexity.
- 2 Soon shall ocean's hoary deep,  
Tossed with stronger tempests, rise;  
Wilder storms the mountains sweep,  
Louder thunder rock the skies.
- 3 Dread alarms shall shake the proud,  
Pale amazement, restless fear;  
And, amid the thunder cloud,  
Shall the Judge of men appear.
- 4 But though from his glorious face  
Heaven shall fade and earth shall fly,  
Fear not ye, His chosen race,  
Your redemption draweth nigh.

MISHPAT 87.87.87

♩ = 104

- 1 Lord, Thy judgements now are waking,  
Let not Thy compassion sleep;  
But while earthly thrones are shaking  
Sure and firm Thy purpose keep;  
O Lord, hear us, be Thou near us  
When the storm shall o'er us sweep.
- 2 Courage, saints, your fears assuaging,  
Chant a bold and hopeful strain!  
Holy seers, of peace presaging,  
Bid us hail Messiah's reign:  
Strife, sedition, superstition,  
Then no votaries shall gain.
- 3 Prince of Peace, let every nation  
Soon thy law and sceptre own;  
Bow the world in supplication,  
Bring the kingdoms to thy throne!  
Earth possessing boundless blessing,  
Then shall honour thee alone.

403

## JUDGEMENT

## VATER UNSER 88.88.88

$$d = 66$$

A handwritten musical score for two voices, likely for piano or organ, consisting of five systems of music. The score is in 2/4 time and B-flat major. Each system contains a treble staff and a bass staff. The notation includes various note heads, stems, and rests, with some notes having horizontal dashes or vertical stems. Measure numbers 1 through 10 are written above the staves in each system.

- 1 O quickly come, great Judge of all;  
For, aweful though thine advent be,  
All shadows from the truth will fall,  
And falsehood die, at sight of thee;  
O quickly come: for doubt and fear  
Like clouds dissolve when thou art near.
- 2 O quickly come, great King of all;  
Reign all around us, and within;  
Let sin no more our souls enthral,  
Let pain and sorrow die with sin:  
O quickly come: for thou alone  
Canst make thy scattered people one.
- 3 O quickly come, true Life of all;  
For death is mighty all around;  
On every home his shadows fall,  
On every heart his mark is found:  
O quickly come: for grief and pain  
Can never cloud thy glorious reign.

FERTILE PLAINS L.M.

♩ = 80



- 1 Our Lord will come, but not the same  
As once in lowly form he came—  
A silent Lamb, to slaughter led,  
The bruised, the suff'ring, and the dead.
- 2 The Lord will come, a dreadful form,  
With wreath of flame, and robe of storm,  
To shake the earth and cleave the sky,  
And bring the day of judgement nigh.
- 3 Can this be he who once did stray,  
A pilgrim on the world's highway,  
By power oppressed, and mocked by pride,  
The Nazarene, the Crucified?
- 4 Yes, tyrants! to the rocks complain;  
Go seek the mountain-clefts in vain:  
But faith, victorious o'er the tomb,  
Shall sing for joy, "The Lord is come".

MISERICORDIA 88.86

 $\text{♩} = 92$ 

The musical score for "Misericordia" is presented in three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a treble clef. The key signature is two flats, and the time signature is 3/4. The music begins with a series of eighth-note chords. The melody line is primarily composed of eighth notes, with occasional sixteenth-note patterns. The bass staff provides harmonic support with sustained notes and rhythmic patterns.

- 1 Shall we behold the promised land,  
Its streams and long down-trodden dust  
Delivered from the alien hand,  
And given to the just?
- 2 Shall we be there with saints of old  
Assembled round the judgement throne,  
When making up the gems and gold  
The Lord selects His own?
- 3 Shall we with pure and strengthened voice  
Join in that saintly choir to sing,  
And with immortal power rejoice  
To praise the chosen King?
- 4 We know the end, we know the way,  
And some with life he will endow.  
Shall we be with him in that day?  
We make the answer now.

*(The following hymns are also suitable under this heading:*

- 27 The heathen raged
- 42 The Lord will come.
- 55 From Zion shall Thy rod proceed)

EVENTIDE 10.10.10.10

 $\text{♩} = 88$ 

The musical score for "Eventide" is composed of three staves of music. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff also uses a bass clef. The music is in G minor (indicated by a key signature of one flat) and 4/4 time. The tempo is marked as  $\text{♩} = 88$ . The notation includes eighth-note patterns and rests.

- 1 Abide with me; fast falls the eventide;  
The darkness deepens Lord, with me abide:  
When other helpers fail, and comforts flee,  
Help of the helpless, O abide with me.
- 2 Swift to its close ebbs out life's little day;  
Earth's joys grow dim, its glories pass away;  
Change and decay in all around I see;  
O Thou who changest not, abide with me.
- 3 I need Thy presence every passing hour;  
What but Thy grace can foil the tempter's power?  
Who like Thyself my guide and stay can be?  
Through cloud and sunshine, Lord, abide with me.
- 4 I fear no foe with Thee at hand to bless;  
Ills have no weight, and tears no bitterness;  
Where is death's sting? where, grave, thy victory?  
I triumph still if Thou abide with me.

ANGELUS L.M.

♩ = 84

The musical score for "ANGELUS" is composed of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The music is in common time (indicated by a 'C'). The key signature is B-flat major (two flats). The tempo is marked as ♩ = 84. The score consists of three staves: Treble, Bass, and Bass (continuing).

- 1 At even ere the sun was set  
The sick, O Lord, around thee lay;  
Oh, in what divers pains they met!  
Oh, with what joy they went away!
- 2 Once more 'tis eventide, and we  
Oppressed with various ills draw near;  
What if thy form we cannot see?  
We know and feel that thou art here.
- 3 O Saviour Christ, our woes dispel;  
For some are sick, and some are sad;  
And some have never loved thee well,  
And some have lost the love they had.
- 4 O Saviour Christ, thou too art Man;  
Thou hast been troubled, tempted, tried;  
Thy kind but searching glance can scan  
The very wounds that shame would hide;
- 5 Thy touch has still its ancient power;  
No word from thee can fruitless fall;  
Hear, in this solemn evening hour,  
And in thy mercy heal us all.

ELLERS 10.10.10.10

 $\text{♩} = 92$ 

The musical score is composed of four staves of music. The top two staves are for the Soprano voice, and the bottom two are for the Alto and Bass voices. The music is in common time (indicated by a 'C') and is written in G major (indicated by a 'G' with a sharp sign). The tempo is marked as 92 BPM. The music features various note values including quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings like 'p' (piano).

- 1 Father, again to Thy dear name we raise,  
With one accord, our parting hymn of praise;  
We stand to bless Thee ere our worship cease,  
And, humbly pleading, wait Thy word of peace.
- 2 Grant us Thy peace upon our homeward way:  
With Thee began with Thee shall end the day:  
Guard Thou the lips from sin, the hearts from shame,  
That in this house have called upon Thy name.
- 3 Grant us Thy peace through this approaching night;  
Turn Thou for us its darkness into light;  
From harm and danger keep Thy children free—  
For dark and light are both alike to Thee.
- 4 Grant us Thy peace throughout our mortal life—  
Our balm in sorrow, and our stay in strife;  
Then, when Thy voice shall bid our conflict cease,  
Call us, O Lord, to Thine eternal peace.

## TALLIS' CANON L.M.

♩ = 76

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. All staves are in G major (indicated by a sharp sign) and 4/4 time. The music features a repeating pattern of eighth and quarter notes, typical of a canon. Measures 1-4 are identical, followed by a repeat sign and measures 5-8, which conclude with a final cadence.

- 1 Glory to Thee, my God, this night  
For all the blessings of the light;  
Keep me, O keep me, King of kings,  
Beneath Thine own Almighty wings.
- 2 Forgive me, Lord, for Thy dear Son,  
The ill that I this day have done,  
That with the world, myself, and Thee,  
I, ere I sleep, at peace may be.
- 3 Teach me to live, that I may dread  
The grave as little as my bed;  
Teach me to die, that so I may  
Rise glorious at the aweful day.
- 4 O may my soul on Thee repose,  
And may sweet sleep mine eyelids close;  
Sleep that shall me more vigorous make  
To serve my God when I awake.

## EVENING PRAYER S.M.

 $\text{♩} = 72$ 

- 1 Lord, keep us safe this night  
Secure from all our fears;  
May angels guard us while we sleep,  
Till morning light appears.
- 2 Then, with return of day,  
When we our path pursue,  
Be Thou our Counsellor and Guide  
In all we say and do.
- 3 And when our work is o'er,  
And all our sorrows past,  
Grant, Lord, that we now gathered here  
May see Thy face at last.

CANONBURY L.M.

 $\text{♩} = 72$ 

- 1 O Holy Father, 'mid the calm  
And stillness of this evening hour,  
We lift to Thee our solemn psalm,  
To praise Thy goodness and Thy power.
- 2 Kept by Thy goodness through the day,  
Thanksgiving to Thy name we pour;  
Night o'er us, with its stars, we pray  
Thy love to guard us evermore.
- 3 In grief console, in gladness bless,  
In darkness guide, in sickness cheer;  
Till, perfected in righteousness,  
Before Thy throne we shall appear.

ABENDS L.M.

♩ = 84

Org.

- 1 Sun of my soul, thou Saviour dear,  
It is not night if thou be near:  
O may no earth-born cloud arise  
To hide thee from thy servant's eyes.
- 2 When with dear friends sweet talk I  
hold,  
And all the flowers of life unfold,  
Let not my heart within me burn  
Except in all I thee discern.
- 3 If some poor wandering child of thine  
Have spurned to-day the voice divine,

- Now, Lord, the gracious work begin;  
Let him no more lie down in sin.
- 4 Abide with me from morn till eve,  
For without thee I cannot live;  
Abide with me when night is nigh,  
For without thee I dare not die.
- 5 When the soft dews of kindly sleep  
My wearied eyelids gently steep,  
Be my last thought—how brief the  
night  
Which ends in everlasting light.

ST. ANATOLIUS 76.76.88

 $\text{♩} = 84$ 

The musical score consists of three staves of music in common time. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is B-flat major. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like a piano sign.

- 1 The day is past and over:  
All thanks, O Lord, to Thee:  
I pray Thee now that sinless  
The hours of dark may be:  
O Father, keep me in Thy sight,  
And guard me through the coming night.
- 2 The toils of day are over;  
I raise the hymn to Thee,  
And ask that free from peril  
The hours of dark may be:  
O Father, keep me in Thy sight,  
And guard me through the coming night.
- 3 Be Thou my soul's preserver.  
For Thou alone dost know  
How many are the perils  
Through which I have to go:  
O loving Father, hear my call,  
And guard and save me from them all.

HUNTINGDON 88.88.88

 $\text{♩} = 84$ 

The musical score for "HUNTINGDON" consists of six staves of music. The first two staves begin with measure numbers 1 and 2 respectively. The subsequent staves begin with measure numbers 3, 4, 5, and 6. The music is in 2/4 time and has a key signature of B-flat major (two flats). The notation includes various note heads (solid black, open, and hollow), stems, and rests. Measure 1 starts with a solid eighth note followed by a series of quarter notes. Measure 2 starts with an open eighth note followed by a series of quarter notes. Measure 3 starts with a solid eighth note followed by a series of quarter notes. Measure 4 starts with an open eighth note followed by a series of quarter notes. Measure 5 starts with a solid eighth note followed by a series of quarter notes. Measure 6 starts with an open eighth note followed by a series of quarter notes.

- 1 O God of love, Thy name we bless  
For all the good this day hath known:  
With prayers and songs of thankfulness  
Once more we now approach Thy throne.  
In all Thy love shall be adored;  
Teach us that love this night, O Lord.
- 2 If we this day have failed to tread  
The upward path which leads to light;  
If any cloud of grief or dread  
Broods darkly o'er our souls to-night—  
Thy joy to us can strength afford;  
Give us that joy this night, O Lord.
- 3 Thy chariots are all winds that blow;  
Thy ways are on the pathless sea;  
At Thy command the waters flow;  
The deeps lift up their voice to Thee:  
Yet Thou dost hear our suppliant word,  
Give us Thy peace this night, O Lord.
- 4 What more we need Thou knowest best:  
Forgive our sins for Jesus' sake;  
Fold weary hearts in Thine own rest;  
Give midnight songs to those who wake;  
And of Thy grace to all accord  
Love, joy and peace this night, O Lord.

ST. CLEMENT 98.98

♩ = 88

- 1 The day Thou gavest, Lord, is ended,  
The darkness falls at Thy behest;  
To Thee our morning hymns ascended,  
Thy praise shall sanctify our rest.
- 2 As o'er each continent and island  
The dawn leads on another day,  
The voice of prayer is never silent,  
Nor dies the strain of praise away.
- 3 The sun that bids us rest is waking  
Our brethren 'neath the western sky,  
And hour by hour fresh lips are making  
Thy wondrous doings heard on high.
- 4 So be it, Lord; Thy throne shall never,  
Like earth's proud empires, pass away;  
Thy Kingdom come, to stand for ever,  
When all the earth shall own Thy sway.

INNSBRUCK 776.778

 $\text{J} = 60$ 

The musical score for 'INNSBRUCK' features five staves of music. The top two staves are for the Soprano voice, and the bottom three staves are for the Bass voice. A piano accompaniment is provided at the bottom of each page. The key signature starts in G major, changes to F# major (one sharp), and then back to G major. The time signature is common time throughout. The tempo is marked as J = 60.

1 The duteous day now closeth,  
Each flower and tree reposeth,  
Shade creeps o'er wild and wood:  
Let us, as night is falling,  
On God our Maker calling.  
Give thanks to Him, the giver good.

2 Now all the heavenly splendour  
Breaks forth in starlight tender  
From myriad worlds unknown;  
And man, the marvel seeing,  
Forgets his selfish being  
For joy of beauty not his own.

3 Awhile his mortal blindness  
May miss God's lovingkindness,  
And grope in doubt and fears;  
But if he turn, repenting,  
The Father's face relenting  
Will smile in love upon his tears.

MORNING HYMN L.M.

♩ = 88

- 1 Awake, my soul, and with the sun  
Thy daily stage of duty run;  
Shake off dull sloth, and joyful rise  
To pay thy morning sacrifice.
- 2 Redeem thy mis-spent time that's past,  
And live this day as if thy last;  
Improve thy talent with due care;  
For the great day thyself prepare.
- 3 Let all thy converse be sincere,  
Thy conscience as the noon-day clear;  
Think how all-seeing God thy ways  
And all thy secret thoughts surveys.
- 4 Wake, and lift up thyself, my heart  
And with the angels bear thy part,  
Who evermore unwearied sing  
High praise to the Eternal King.

ST. LUKE L.M.

♩ = 92

The musical score consists of three staves of music for two voices. The top staff is in treble clef and common time (indicated by a 'C'). The bottom staff is in bass clef and common time. The music features eighth and sixteenth note patterns, with some notes connected by beams. The key signature changes from no sharps or flats at the beginning to one sharp (#) in the middle section.

- 1 New every morning is the love  
Our wakening and uprising prove;  
Through sleep and darkness safely  
brought,  
Restored to life, and power, and thought.
- 2 New mercies each returning day  
Around us hover while we pray;  
New perils past, new sins forgiven,  
New time to serve our Lord in Heaven.
- 3 The daily round, the common task,  
Will furnish all we ought to ask—

- Room to deny ourselves; a road  
To bring us nearer to our God.
- 4 So may we in our waking hours  
Our Master serve with all our powers:  
And while we serve, O may we be  
As thou wouldest have us—more like  
thee!
- 5 O, blessed Lord, who art above,  
Deal with us gently in thy love;  
And help us this and every day  
To live more nearly as we pray.

PRIMA LUCE C.M.

 $\text{♩} = 84$ 

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of two flats. The music is composed of eighth-note patterns and rests, with a double bar line and repeat dots indicating a repeating section.

- 1 Once more the sun is beaming bright,  
Once more to God we pray  
That His eternal light may guide  
And cheer our souls this day.
- 2 O may no sin our hands defile,  
Or cause our minds to rove;  
Upon our lips be simple truth,  
And in our hearts be love.
- 3 Throughout the day, O Lord, in Thee  
May ready help be found  
To save us from temptation's snares  
Besetting us around.
- 4 Subservient to Thy daily praise  
Our daily toil shall be;  
So may our works, in Thee begun,  
Be blest, O Lord, by Thee.
- 5 And when the Sun of Righteousness  
Shall brighten every shore,  
May we his radiance then reflect,  
And live for evermore.

TALLIS' CANON L.M.

♩ = 76

The musical score for Tallis' Canon is a three-staff composition in G major and common time (4/4). The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff also uses a bass clef. The music is built on a simple harmonic progression of chords. The melody is primarily composed of eighth and quarter notes, moving mostly within the G major scale. The score concludes with a single note on the third staff.

- 1 Great God, we praise Thy mighty hand,  
By which supported still we stand;  
The opening year Thy mercy shows,  
That mercy crown it till it close.
- 2 By day, by night, at home, abroad,  
Still are we guarded by our God;  
By His incessant bounty fed,  
By His unerring counsel led.
- 3 With grateful hearts the past we own;  
The future, all to us unknown,  
We to Thy guardian care commit,  
And peaceful leave before Thy feet.
- 4 In scenes exalted or depressed,  
Thou art our joy, and Thou our rest;  
Thy goodness all our hopes shall raise,  
Adored through all our changing days.

## MILLENNIUM Irregular

 $\text{d} = 60$ 

The musical score consists of four staves of music in common time, key signature of one sharp (F#), and a tempo of  $\text{d} = 60$ . The lyrics are integrated with the music, appearing below the corresponding notes.

**Staff 1:**

1. Come, let us a - new our jour - ney pur -  
2. O that each in the day of his co - ming may

**Staff 2:**

sue, Roll round with the year,  
say, I have fought my way through;

**Staff 3:**

And ne - ver stand still till the  
I have fin - ished the work thou didst

**Staff 4:**

Ma - ster ap - pear. His a - dor - a - ble  
give me to do.' O that each from his

will let us gladly fulfil, And our  
 Lord may receive the glad word,  
 'Well and

ta - lents im - prove, By the pa - tience of  
 faith ful ly done! En - ter in - to my

hope, and the sit la down - bour of love.  
 joy, and sit down on my throne.'

CONFIDENCE C.M.

s = 84

Musical score for two staves in G major, 4/4 time. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves begin with a quarter note followed by eighth-note pairs. The first measure ends with a double bar line. The second measure continues with eighth-note pairs, followed by a half note in the bass staff and a dotted half note in the treble staff.

- 1 Our Father, through the coming year  
We know not what shall be;  
But we would leave without a fear  
Its ordering all to Thee.
  - 2 It may be we shall toil in vain  
For what the world holds fair;  
And that the good we thought to gain  
May bring us grief and care.
  - 3 It may be that the year shall blend  
Our love with anxious fears,  
And snatch away the valued friend,  
The tried of many years.
  - 4 But calmly, Lord, on Thee we rest;  
No fears our trust shall move;  
Thou knowest what for each is best—  
And Thou art perfect love.

BEETHOVEN 77.77

 $\text{♩} = 88$ 

- 1 For thy mercy and thy grace,  
Faithful through another year,  
Hear our song of thankfulness;  
Jesus, our Redeemer, hear.
- 2 Lo, our sins on thee we cast,  
Thee, our perfect sacrifice;  
And, forgetting all the past,  
Press towards our glorious prize.
- 3 Dark the future: let the light  
Guide us, bright and Morning Star;  
Fierce our foes, and hard the fight:  
Arm us, Saviour, for the war.
- 4 In our weakness and distress,  
Rock of strength, be thou our stay;  
In the pathless wilderness  
Be our true and living way.

ST. GEORGE'S, WINDSOR 77.77.D

♩ = 100

- 1 Come, ye thankful people, come,  
Raise the song of harvest home!  
All is safely gathered in  
Ere the winter storms begin;  
God, our Maker, doth provide  
For our wants to be supplied;  
Come to God, before Him come;  
Raise the song of harvest home!
- 2 We ourselves are God's own field,  
Fruit unto His praise to yield;  
Wheat and tares together sown,  
Unto joy or sorrow grown;

First the blade and then the ear,  
Then the full corn shall appear:  
Grant, O harvest Lord, that we  
Wholesome grain and pure may be.

- 3 For the Son of Man shall come,  
And shall take his harvest home;  
From his field shall purge away  
All that doth offend, that day;  
Give his angels charge at last  
In the fire the tares to cast,  
But the fruitful ears to store  
In his garner evermore.

ST. GEORGE (GAUNTLETT) S.M.

♩ = 88

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '4'). The key signature is one sharp (F#) in the treble staff and one flat (B-flat) in the bass staff. The music is divided into measures by vertical bar lines. Measure 1 starts with a quarter note in the bass, followed by eighth-note pairs in the treble. Measure 2 starts with a quarter note in the bass, followed by eighth-note pairs in the treble. Measures 3 and 4 follow a similar pattern. Measure 5 begins with a half note in the bass, followed by eighth-note pairs in the treble. Measures 6 and 7 follow a similar pattern. Measure 8 begins with a half note in the bass, followed by eighth-note pairs in the treble.

- 1 Fair waved the golden corn  
In Canaan's pleasant land,  
When full of joy, some shining morn,  
Went forth the reaper-band.
- 2 To God so good and great  
Their cheerful thanks they pour;  
Then carry to His temple-gate  
The choicest of their store.
- 3 Like Israel, Lord, we give  
Our earliest fruits to Thee,  
And pray that, long as we shall live,  
We may Thy children be.
- 4 Thine is our youthful prime,  
And life and all its powers;  
Be with us in our morning time,  
And bless our evening hours.

WIR PFLÜGEN 7676.7676.6684

♩ = 104

The musical score is composed of six staves of music for two voices. The top two staves are for the soprano voice, and the bottom four staves are for the bass voice. The music is in 2/4 time and is written in B-flat major. The vocal parts are separated by a vertical bar line in the middle of each staff. The music features various note values, including eighth and sixteenth notes, with rests and dynamic markings like forte (f) and piano (p). The vocal parts are separated by a vertical bar line in the middle of each staff.

- 1 We plough the fields, and scatter  
    The good seed on the land,  
But it is fed and watered  
    By God's Almighty hand;  
He sends the snow in winter,  
    The warmth to swell the grain,  
The breezes and the sunshine,  
    And soft refreshing rain.  
All good gifts around us  
    Are sent from heaven above;  
Then thank the Lord, O thank the Lord,  
    For all His love.
- 2 He only is the Maker  
    Of all things near and far:  
He paints the wayside flower,  
    He lights the evening star;  
The winds and waves obey Him,  
    By Him the birds are fed;  
Much more to us, His children,  
    He gives our daily bread.  
All good gifts around us  
    Are sent from heaven above;  
Then thank the Lord, O thank the Lord,  
    For all His love.
- 3 We thank Thee, then, O Father,  
    For all things bright and good,  
The seed-time, and the harvest,  
    Our life, our health, our food.  
No gifts have we to offer  
    For all Thy love imparts,  
But that which Thou desirest  
    Our humble, thankful hearts.  
All good gifts around us  
    Are sent from heaven above;  
Then thank the Lord, O thank the Lord,  
    For all His love.

THE CROFT 86.866

 $\text{♩} = 108$ 

1 Grant, Lord, Thy blessing on this place,  
And may this lightstand be  
A place that glorifies Thy Name,  
And ever pleases Thee,  
And ever pleases Thee.

2 O may the gospel from this place  
Go forth with clarity,  
With zeal and truth and earnestness,  
In all sincerity,  
In all sincerity.

3 O may it prove a meeting-place  
To draw forth all the meek,  
A haven for the weary, Lord,  
A place for those who seek,  
A place for those who seek.

4 Help us to work in unity  
And share another's load,  
And stimulate each other's mind  
Along life's narrow road,  
Along life's narrow road.

5 And as the days do hasten by,  
Let faith defeat all fear,  
Help us to look for Jesus, Lord,  
And pray Thy Kingdom here.  
And pray Thy Kingdom here.

NORTHAMPTON C.M.

♩ = 88

- 1 Come in, thou blessed of the Lord,  
Stranger nor foe art thou;  
We welcome thee with warm accord,  
Our friend, our brother now.
- 2 The cup of blessing which we bless,  
The heavenly bread we break,  
Our Saviour's blood and righteousness,  
Freely with us partake.
- 3 In weal or woe, in joy or care,  
Thy portion shall be ours.  
The saints their mutual burdens share,  
They lend their mutual powers.
- 4 Come with us; we will do thee good,  
As God to us hath done;  
Stand firm in Him, as those have stood  
Whose faith hath victory won.

*This hymn is suitable for receiving into fellowship*

SLANE 10.11.11.11

 $\text{♩} = 88$ 

The musical score for "Slane" is arranged in six staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in 3/4 time with a key signature of three flats. The music includes various note values such as eighth notes, sixteenth notes, and rests. Measure numbers 1 through 12 are indicated above the staves. The score is divided into two systems of six measures each.

1. Maker of all things, we earnestly pray:  
Please bless these, Your children, who promise today  
To spend life together and faithful remain  
Until death shall part them, or Christ comes again.
- 2 Whether their days pass in sickness or health,  
And whether the years bring them hardship or wealth,  
Let trust in Your word keep them faithful to You;  
The spirit of Christ be in all that they do.
3. When they encounter the troubles of life,  
May prayer made together protect them from strife.  
Then soothe all their sorrows and banish their tears;  
Through hope of Your kingdom drive out all their fears.
- 4 Lord God, we thank You for all You have done;  
Revealing Your love in the gift of Your Son.  
Let love be a fountain of joy all their days,  
And may their example show others Your ways.
- 5 As we now witness the vows they both make,  
We pray for Your care on the road that they take;  
So grant them Your blessing, O Lord God above,  
And bind them together in faith, hope and love.

WOLVERCOTE 76.76.D

$\text{♩} = 88$   
Unison

The musical score consists of five staves of music. The top two staves are in G major (G clef) and the bottom two staves are in F major (F clef). A basso continuo staff is located at the bottom. The tempo is marked as 88 BPM and the key signature is Unison. The music consists of eight measures of eighth-note patterns.



- 1 O Father, all creating,  
Whose wisdom and whose power  
First bound two lives together  
In Eden's primal hour;  
To-day to these Thy children  
Thine earliest gift renew—  
A home by Thee made blessed,  
A love by Thee kept true.
- 2 O Saviour, Guest most gracious  
Of old in Galilee,  
Vouchsafe to-day thy presence  
With these who wait on thee:  
Their cup of earthly gladness  
Transform to heav'nly wine,  
And teach them, in the tasting,  
To know the gift is thine.
- 3 Except Thou build it, Father,  
The house is built in vain:  
Except thou Lord, sustain it,  
The joy will turn to pain.  
May nothing break the union  
Of hearts in thee made one;  
Then love, which thou hast hallowed,  
Is endless love begun.

SAFFRON WALDEN 88.86

 $\text{J} = 96$ 

- 1 O God of Love, to Thee we bow,  
And pray for these before Thee now,  
That, closely knit in holy vow,  
They may in Thee be one.
- 2 When days are filled with pure delight,  
When paths are plain and skies are bright,  
Walking by faith and not by sight,  
May they in Thee be one.
- 3 When stormy winds perform Thy will,  
And all their good seems turned to ill,  
Then, trusting Thee completely, still  
May they in Thee be one.
- 4 Whate'er in life shall be their share  
Of quick'ning joy or burd'ning care,  
In power to do and grace to bear,  
May they in Thee be one.

O PERFECT LOVE 11.10.11.10

♩ = 86

The musical score consists of three staves. The top staff is in soprano clef, the middle staff in alto clef, and the bottom staff in bass clef. The key signature is one flat (B-flat). The time signature changes from common time (indicated by a 'C') to 8/8 time (indicated by a '8'). The tempo is marked as ♩ = 86. The music features a mix of quarter and eighth notes, with a focus on the first and second beats of each measure.

- 1 O perfect Love, all human thought transcending,  
    Lowly we kneel in prayer before thy throne,  
    That theirs may be the love which knows no ending,  
        Whom thou for evermore dost join in one.
- 2 O perfect Life, be thou their full assurance  
    Of tender charity and steadfast faith,  
    Of patient hope, and quiet brave endurance,  
        With childlike trust that fears nor pain nor death.
- 3 Grant them the joy which brightens earthly sorrow,  
    Grant them the peace which calms all earthly strife;  
    And to life's day the glorious unknown morrow  
        That dawns upon eternal love and life.

*(For another hymn suitable for weddings see: Hymn 158 O Lord above)*

ST. HELENS 87.87

♩ = 76



1 Father, give us now Thy blessing,  
 Take us all beneath Thy care;  
 May we all enjoy Thy presence,  
 All Thy tender mercies share.

2 Let the seed which has heen scattered  
 Bring forth plenteous fruit to Thee;  
 Let this day be crowned with praises  
 Now and in eternity.

OMNI DIE 87.87

 $\text{♩} = 50$ 

The musical score for "OMNI DIE" is written in 3/8 time. The top staff (treble clef) consists of two measures of eighth-note chords. The bottom staff (bass clef) also consists of two measures of eighth-note chords. In the second measure of the bass staff, there is a sharp sign placed over the first note of the second measure.

- 1 Lord, our parting do Thou brighten,  
Radiant blessing on us shed,  
Let Thy Word, our lamp, enlighten  
All the path that lies ahead.
- 2 Go before to guide and cheer us,  
Rouse our spirit, speed the race.  
May we feel Thy presence near us,  
Strengthened by Thy heavenly grace.
- 3 Faith and hope within us burning,  
Gird our loins with purpose strong;  
Zionwards our faces turning,  
Marching as Thy chosen throng.
- 4 When the Morning Star shall waken  
Gentile lands from darkest night,  
May dawn find us true, unshaken,  
Fit to share its glorious light.

LEAVETAKING 98.89

♩ = 72

First Tune

The musical score is written in 4/4 time with a key signature of two sharps (A major). It features two staves: a treble staff and a bass staff. The treble staff contains a melodic line with eighth-note patterns and rests. The bass staff provides harmonic support with sustained notes and eighth-note chords. The music is divided into two systems by a double bar line.

- 1 God be with you till we meet again!—  
By His counsels guide, uphold you,  
With His sheep securely fold you:  
God be with you till we meet again!
- 2 God be with you till we meet again!—  
'Neath His wings securely hide you,  
Daily manna still provide you:  
God be with you till we meet again!
- 3 God be with you till we meet again!—  
When life's perils thick confound you,  
Put His loving arms around you:  
God be with you till we meet again!
- 4 God be with you till we meet again!—  
Keep love's banner floating o'er you,  
Smite death's threat'ning wave before you:  
God be with you till we meet again!

RANDOLPH 98.89

$\text{♩} = 76$

- 1 God be with you till we meet again!—  
By His counsels guide, uphold you,  
With His sheep securely fold you:  
God be with you till we meet again!
- 2 God be with you till we meet again!—  
'Neath His wings securely hide you,  
Daily manna still provide you:  
God be with you till we meet again!
- 3 God be with you till we meet again!—  
When life's perils thick confound you,  
Put His loving arms around you:  
God be with you till we meet again!
- 4 God be with you till we meet again!—  
Keep love's banner floating o'er you,  
Smite death's threat'ning wave before you:  
God be with you till we meet again!

VESPER 87.87.87

♩ = 84

First Tune

The musical score consists of three staves of music. The top staff starts with a treble clef, followed by a bass clef on the second line, and an alto clef on the fourth line. The middle staff starts with a bass clef, followed by a treble clef on the second line, and an alto clef on the fourth line. The bottom staff starts with an alto clef, followed by a bass clef on the second line, and a treble clef on the fourth line. The music is in common time, indicated by a 'C' at the beginning of each staff. The key signature is four flats, indicated by four flat symbols on the staff lines. The music features a mix of quarter notes and eighth notes. A repeat sign with a double bar line is positioned in the middle of the first two staves, indicating a section of the hymn.

1 Lord dismiss us with Thy blessing,  
 Fill our hearts with joy and peace:  
 Let us each, the truth possessing,  
 Bear its fruits and run the race.  
 O, refresh us, O, refresh us,  
 Travelling through this wilderness.

2 Thanks we give and adoration  
 For Thy gospel's joyful sound:  
 May we gain Thy great salvation  
 And in Christ approved be found.  
 May Thy blessing, may Thy blessing  
 With us evermore abound.

ETON COLLEGE 87.87.47

♩ = 86

Second Tune

The musical score consists of three systems of music for two voices. The top voice uses a treble clef and the bottom voice uses a bass clef. Both voices are in common time (indicated by a 'C'). The key signature is one flat (B-flat). The music features eighth-note patterns and some sixteenth-note figures. The third system concludes with a double bar line and a repeat sign.

- 1 Lord dismiss us with Thy blessing,  
Fill our hearts with joy and peace:  
Let us each, the truth possessing,  
Bear its fruits and run the race.  
O, refresh us,  
Travelling through this wilderness.
- 2 Thanks we give and adoration  
For Thy gospel's joyful sound:  
May we gain Thy great salvation  
And in Christ approved be found.  
May Thy blessing  
With us evermore abound.

SHERBORNE 77.77

♩ = 66



- 1 Now may He who from the dead  
    Brought the Shepherd of the sheep,  
    (Jesus Christ our living Head),  
        From all ill us safely keep.
- 2 May He help us to fulfil  
    What is pleasing in His sight,  
    Perfect us in all His will  
        Keep us in the way of right.

ST. OSWALD 87.87

 $\text{♩} = 96$ 

The musical score for "St. Oswald" features two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp sign, indicating G major. The music consists of two measures followed by a repeat sign and another two measures. The notes are primarily eighth notes, with some quarter notes and sixteenth-note patterns.

- 1 Praise to Him by whose high favour  
Saving truth has reached our ears!  
May its sweet reviving savour  
Fill our hearts and calm our fears.
- 2 Truth! how sacred is the treasure!  
Teach us, Lord, its worth to know;  
Vain the hope, and short the pleasure  
Which from other sources flow.
- 3 May the truth we have been hearing  
Wake response in every heart;  
In the day of Christ's appearing,  
Grant us, gracious Lord, a part.

# Source Details listed by Hymn Number

**D**ETAILS of authors, translators and sources of words; composers, arrangers, and sources of tunes, are given in hymn number order. An asterisk \* indicates Christadelphian sources and a dagger † indicates that the original work has been adapted. The symbol © indicates that the hymn is still under copyright. The attributions are believed to be correct, but notice of any errors or omissions would be gratefully received for possible future editions.

WORDS	MUSIC
1 Paul Wigmore ©	John Barnard ©
2 *Marie McCrone ©	*Marie McCrone ©
3 <i>Scripture</i>	Samuel Sebastian Wesley (1810–76)
4 <i>Scripture</i>	John Goss (1800–80)
5 James Montgomery (1771–1854)	John Bacchus Dykes (1823–76)
6 <i>Scottish Psalter</i>	Thomas Ravenscroft (1582–1635) in his <i>Psalter</i> of 1612
7 <i>Scripture</i>	George James Webb (1803–87)
8 <i>Scottish Psalter</i>	<i>Scottish Psalter</i> (1635)†
9 Henry Williams Baker (1821–77)	John Bacchus Dykes (1823–76)
10 <i>Scripture</i>	*Islip Collyer (1876–1953) ©
11 Isaac Watts (1674–1748)	Melody (known as <i>Annone Christe</i> ) from La Feillée's <i>Méthode du plain-chant</i> (1808)
12 <i>Scottish Psalter</i>	Melody by J. S. Irvine (1836–87)
13 Cornelius Bryan (c. 1775–1840)	William Henry Havergal (1793–1870) based on a melody in König's <i>Choralbuch</i> (1738)
14 James Montgomery (1771–1854)	Arranged from Franz Joseph Haydn (1732–1809)
15 <i>Scripture</i>	Unknown
16 Unknown	Unknown
17 <i>Scottish Psalter</i>	George Frideric Handel (1685–1759)†
18 <i>Scripture</i>	John Goss (1800–80)
19 Isaac Watts (1674–1748)	<i>Magdalen Hospital Hymns</i> (c. 1762)
20 <i>Scottish Psalter</i>	William Henry Havergal (1793–1870)
21 <i>Scottish Psalter</i>	*Colin R. G. Walton ©
22 <i>Scottish Psalter</i> †	Unknown
23 Nahum Tate (1652–1712) and Nicholas Brady (1659–1726)	Hugh Wilson (1766–1824)
24 <i>Scripture</i>	Lowell Mason (1792–1872)
25 William Barton (1597–1678)	Isaac Smith (1725–1800)
26 <i>Scottish Psalter</i>	John Bacchus Dykes (1823–76)
27 <i>Scottish Psalter</i>	Earl of Mornington (1735–81)
28 <i>Scripture</i>	Philip P. Bliss (1838–1876)
29 Edmund Prys (c. 1541–1624)	Melody attributed to Richard Farrant † (1530–80)
30 <i>Scripture</i>	Unknown
31 <i>Scripture</i>	Melody from <i>Meiningen Gesangbuch</i> (1693), adapted and harmonized by Felix Mendelssohn-Bartholdy (1809–47)
32 Benjamin Hall Kennedy (b. 1804)	Carl Göttlieb Glasen (1784–1890)†

## SOURCE DETAILS BY HYMN

WORDS	MUSIC
33 <i>Scottish Psalter</i> (1650)	Unknown
34 <i>Scripture</i>	Unknown
35 <i>Scripture</i>	Thomas Hastings (1784–1872)
36 <i>Scripture</i>	T. F. Seward
37 <i>Scripture</i>	*Joseph Stones (1831–1899)
38 Henry Francis Lyte (1793–1847)	Henry Smart (1813–79)
39 <i>Scottish Psalter</i>	John Foster (1807–85)
40 Unknown	Unknown
41 <i>Scottish Psalter</i> (1650)	*Edward S. Dorricott ©
42 John Milton (1608–74)	William Croft (1678–1727)
43 <i>Scripture</i>	William Crotch (1775–1847)
44 <i>Scripture</i>	Unknown
45 <i>Scottish Psalter</i>	William Croft (1678–1727)
46 Isaac Watts (1674–1748)	William Croft (1678–1727)
47 Isaac Watts (1674–1748)	<i>Magdalen Hospital Hymns</i> (c. 1762)
48 <i>Scripture</i>	Unknown
49 <i>Scottish Psalter</i>	John Robinson (1682–1762)
50 William Kethe (1550–1593/4) in <i>Day's Psalter</i> (1561)	Melody from <i>Genevan Psalter</i> (1551)
51 <i>Scottish Psalter</i>	<i>Bristol Tune Book</i> (1863)
52 Unknown	John Bacchus Dykes (1823–76)
53 <i>Scottish Psalter</i>	James Walch (1837–1901)
54 <i>Scottish Psalter</i>	W. Wheale (1690–1727)
55 Unknown	Ralph Harrison (1748–1810)
56 Unknown	Henry Carey (c. 1690–1743)
57 <i>Scripture</i>	Lowell Mason (1792–1872)
58 <i>Scottish Paraphrases</i>	J. A. Stevenson (1761–1833)
59 <i>Scottish Psalter</i>	George Thomas Smart (1776–1867)
60 <i>Scottish Psalter</i>	William Mather (1756–1808)
61 <i>Scripture</i>	Lowell Mason (1792–1872)
62 <i>Scripture</i>	Philip P. Bliss (1838–1876)
63 <i>Scripture</i>	Lowell Mason (1792–1872)
64 Unknown	Jeremiah Clarke (c. 1659–1707)
65 <i>Scottish Psalter</i>	<i>Gardiner's Sacred Melodies</i> (1812)
66 <i>Scripture</i>	Lowell Mason (1792–1872)
67 <i>Noel's Collection</i> (1843)	Unknown
68 <i>Scripture</i>	W. B. Bradbury (1816–68)
69 John Craig (1512–1600)	Samuel Webbe the elder (1740–1816)
70 <i>Scottish Psalter</i>	William Knapp (1698–1768)
71 <i>Scottish Psalter</i>	John Hatton (d. 1793)
72 *Henry Heyes	German Traditional Melody <i>Gaudemus igitur</i> , used by Johannes Brahms (1833–97) in <i>Academic Festival Overture, Op.80</i>
73 Nahum Tate (1652–1712) and Nicholas Brady (1659–1726)	John Darwall (1731–89)
74 <i>Scripture</i>	J. Weldon (1676–1736)
75 Henry Williams Baker (1821–77)	Charles Hubert Hastings Parry (1848–1918)
76 William Henry Draper (1855–1933) ©, from Francis of Assisi (1182–1226)	Melody from <i>Geistliche Kirchengesang</i> (1623), arr. Ralph Vaughan Williams (1872–1958) ©

## SOURCE DETAILS BY HYMN

WORDS	MUSIC
77 Published in <i>Collection of Hymns for Public Worship</i> ; edited by B. Williams (1778)	Unknown
78 <i>Scripture</i>	Unknown
79 Richard Mant (1776–1848)	Richard Redhead (1820–1901)
80 John Bowring (1792–1872)	Unknown
81 Thomas Hornblower Gill (1819–1906)	<i>Essay on the Church Plain Chant</i> (1782)
82 Horatius Bonar (1808–89)	Adapted from Thomas Haweis (1734–1820) by Samuel Webbe the younger (1770–1843)
83 *David Brown (1867)	*James Flint (b. 1813)
84 Percy Dearmer (1867–1936)	Melody from <i>Piae Cantiones</i> (1582), arr. by Gustav Holst (1874–1934) ©
85 Unknown	Unknown
86 *Ruth Fryer ©	John Stainer (1840–1901)
87 Josiah Conder (1789–1855)	Joseph Smith (1800–73)
88 Thomas Chisholm (1866–1960).©	W. M. Runyan (1870–1957) ©
89 *John H. Morris ©	Cyril Taylor (1907–1991) ©
90 John Austin (1613–69)	John Bacchus Dykes (1823–76)
91 *Louis George Sargent (1899–1971) ©	<i>Genevan Psalter</i> (1551)
92 <i>Scripture</i>	J. Camidge
93 <i>Scripture</i>	C. H. Rink
94 Walter Chalmers Smith (1824–1908)	Welsh Hymn Melody
95 Translation from Latin by Charles Wesley (1707–88)†	(1) *Charles Joseph Caldicott (1861–1943) ©
96 *Thomas Bosher (1818–1904)	(2) *Michael Perryman ©
97 John Hunt (1827–1907)	Cornelius Bryan (c.1775–1840)
98 George Herbert (1593–1633)	William Henry Havergal (1793–1870)
99 Ralph Wardlaw (1779–1853)	J. D. Jones (1827–70)
100 *Philip J. Mundey ©	John Bishop (1665–1737)
101 Isaac Watts (1674–1748)	*Philip J. Mundey ©
102 Frederick William Faber (1814–63)	Folliott S. Pierrepont (1835–1917)
103 Adelaide Anne Procter (1825–64)	J. Turle (1802–82)
104 *Juliana K. Anderson ©	*Charles Joseph Caldicott (1861–1943) ©
105 Martin Rinkart (1586–1649), tr. Catherine Winkworth (1829–78)†	*Juliana K. Anderson ©
106 <i>Scripture</i>	Johann Crüger (1598–1662)
107 Josiah Conder (1789–1855)	Lowell Mason (1792–1872)
108 Unknown	J. Gotlob Werner (1777–1822), in <i>Choralbuch</i> (1815)
109 *John Allfree ©	Harmonized by Felix Mendelssohn-Bartholdy (1809–47)
110 Translation from Russian by Stuart K. Hine (1899–1989) ©	Johann Crüger (1598–1662)
111 Christopher Wordsworth (1807–85)	Swedish Folk Melody arr. by Stuart K. Hine (1899–1989) ©
112 Henriette Auber (1773–1862)	John Bacchus Dykes (1823–76)
113 Robert Grant (1779–1838)	C. Howard (1856–1927)
	(1) Dmitri Stepanovitch Bortnianski (1752–1825)
	(2) William Croft (1678–1727)

SOURCE DETAILS BY HYMN

WORDS	MUSIC
114 Nicholas Brady (1659–1726) and Nahum Tate (1652–1712), published in <i>Psalms of David</i> (1698)	Lowell Mason (1792–1872)
115 James Montgomery (1771–1854)	Henry Smart (1813–79)
116 Henry Francis Lyte (1793–1847)	John Goss (1800–1880)
117 John Milton (1608–74) and Henry Williams Baker (1821–77)	<i>Hymn Tunes of the United Brethren</i> (1824) arr. by John Bernard Wilkes (1785–1869)
118 Joachim Neander (1650–80), tr. Catherine Winkworth (1827–78)†	Melody: <i>Stralsund Gesangbuch</i> (1665), in <i>Chorale Book for England</i> (1863)
119 Isaac Watts (1674–1748)†	Handel Parker (1857–1928)
120 Henry Williams Baker (1821–77)	Melody by Martin Luther (1483–1546) arr. Johann Sebastian Bach (1685–1750)
121 Johann Jakob Schütz (1640–90), tr. Frances Elizabeth Cox (1812–97)	Melody by Martin Luther (1483–1546) arr. Johann Sebastian Bach (1685–1750)
122 *Alfred Henry Nicholls (1919–2001) ©	<i>Genevan Psalter</i> (1551)
123 Timothy Dudley-Smith ©	Walter Greatorex (1877–1949) ©
124 Josiah Conder (1789–1855)†	Unknown
125 Thomas Olivers (1725–99)†, based on Hebrew <i>Yigdalt</i>	Hebrew Traditional Melody
126 John Hampden Gurney (1802–62) and Elizabeth Lea (1862)†	Wolfgang Amadeus Mozart (1756–91)† from Trio in G, K564
127 <i>Scripture</i>	J. Kent (1700–76)
128 Joseph Addison (1672–1719)	Franz Joseph Haydn (1732–1809)
129 Thomas Moore (1779–1852)	W. Hayes (1706–77)
130 Probably from <i>Hymns for Children</i> (1763) (Wesley family)	*Harold Stanley Dorricott (1906–99) ©
131 Thomas Gibbons (1720–85)	Thomas Jackson (1715–81)
132 Frances Jane van Alstyne (Fanny Crosby) (1820–1915)	William Howard Doane (1832–1916)
133 Joseph Addison (1672–1719)†	John Bacchus Dykes (1823–76)
134 <i>Scripture</i>	Unknown
135 John Greenleaf Whittier (1807–92)	Charles Hubert Hastings Parry (1848–1918)
136 Love Maria Willis (1824–1908)†	English Traditional Melody, arr. by Ralph Vaughan Williams (1872–1958) ©
137 Anna Laetitia Waring (1820–1910)†	Unknown
138 *Joseph Stones (1831–1899)	Possibly *Joseph Stones (1831–1899)
139 <i>Horae Beatae Mariae Virginis</i> London (1514)	H. Walford Davies (1869–1941) ©
140 Samuel Prideaux Tregelles (1813–75)	(1) Henry Smart (1813–79) (2) W. P. Rowlands (1860–1937) ©
141 John Bowring (1792–1872)†	John Stainer (1840–1901) from <i>The Crucifixion</i>
142 William Cowper (1731–1800)	English Traditional Melody
143 Johann Friedrich Zihl (1650–1719), tr. Geoffrey William Daisley (1877–1939) ©	J. A. Freylinghausen (1670–1739), bass by Johann Sebastian Bach (1685–1750)
144 <i>Scripture</i>	Unknown
145 Josiah Conder (1789–1855)	Carl M. F. E. von Weber (1786–1826)
146 James Drummond Burns (1823–64)	Arthur Sullivan (1842–1900)
147 Georg Neumark (1621–81), tr. by Catherine Winkworth (1827–78)	Christoph Willibald von Gluck (1714–87) from the opera <i>Alcestis</i>

SOURCE DETAILS BY HYMN

WORDS

- 148 James Edmeston (1791–1867)  
 149 James Montgomery (1771–1854)  
 150 \*Robert Tarrant ©  
 151 Oliver Wendell Holmes (1809–94)  
 152 Joseph Dacre Carlyle (1758–1804)  
 153 \*Joseph Bland (1850–1916)  
 154 Ernest Dodgshun (1876–1944) ©  
 155 George Wallace Briggs  
     (1875–1959) ©  
 156 Frederick Mann (1846–1928)  
 157 Philip Doddridge (1702–51) and  
     Michael Bruce (1746–67)  
 158 \*Benjamin A. Warrender  
     (1871–1947) ©  
 159 John Samuel Bewley Monsell  
     (1811–75)  
 160 \*Andrew Bradshaw ©  
 161 *Scripture*  
 162 James Montgomery (1771–1854)  
 163 Frances Ridley Havergal (1836–79)  
 164 James Montgomery (1771–1854)  
 165 B. Mansell Ramsey (1849–1923)  
 166 *Scripture*  
 167 *Scripture*  
 168 *Scripture*  
 169 Christian Friedrich Daniel Schubart  
     (1739–91), tr. Edward C. H. Herbert  
 170 Gerhard Tersteegen (1697–1769)  
     tr. John Wesley (1703–91)  
 171 Nahum Tate (1652–1712) and  
     Nicholas Brady (1659–1726)  
 172 Horatius Bonar (1808–89)  
 173 *Scripture*  
 174 \*David Brown (1867)  
 175 William Walsham How (1823–97)  
 176 \*Joseph Stones (1831–99)  
 177 Anne Steele (1716–78)  
 178 Richard Mant (1776–1848)  
 179 Henry Williams Baker (1821–77)  
 180 Josiah Conder (1789–1855)  
 181 Barclay Newman ©  
 182 \*J. Roy Standeven ©  
 183 Charles Wesley (1707–88)  
 184 Isaac Watts (1674–1748)  
 185 \*Edith Ladson © and  
     \*Catherine Alexandra Morgan  
     (1900–64) ©  
 186 \*Bruce Galbraith (1890–1964) ©

MUSIC

- Friedrich Filitz (1804–76)  
 Thomas Wright (1763–1829)  
 John Hughes (1873–1932) ©  
 (1) H. Baker (1835–1910)  
 (2) William Henry Gladstone (1840–91)  
 William Horsley (1774–1858)  
 Samuel Sebastian Wesley (1810–76)  
 Charles Hutcheson (1792–1860)  
 George Wallace Briggs  
     (1875–1959) ©  
 Johann Meyer (1692) from  
*Seelenfreud*  
 J. Chetham, *Psalmody* (1718)  
 \*Benjamin A. Warrender  
     (1871–1947) ©  
*Rheinhardt MS.* Uttingen (1754)  
 \*Derek Wroughton ©  
 \*Edward Carey (1876–1952)  
 C. Lockhart (1745–1815)  
 (1) John Bacchus Dykes (1823–76)  
 (2) Ludwig van Beethoven (1770–1827)  
 William Croft (1678–1727), arr. by  
 William Henry Havergal (1793–1870)  
 B. Mansell Ramsey (1849–1923)  
 From *Congregational Church Music*  
 Latin Hymn Tune  
 Unknown  
 German 14th century manuscript  
 (1) W. Hayes (1706–77)  
 (2) John Bacchus Dykes (1823–76)  
 George Thomas Smart (1776–1867)  
*Bristol Tune Book*  
 Unknown  
 \*David Brown (1867)  
 Arthur Somervell (1863–1937) ©  
 \*James Rhodes Bailey (1886–1976) ©  
 Richard Redhead (1820–1901)  
 Jeremiah Clarke (c. 1659–1707)  
 William Henry Monk (1823–89)  
*Freylinghausen's Gesangbuch* (1704)  
 \*Michael Perryman ©  
 \*J. Roy Standeven ©  
 (1) John Bacchus Dykes (1823–76)  
 (2) Thomas Campbell,  
*The Bouquet* (1825)  
 Samuel Webbe the elder (1740–1816)  
 John Bacchus Dykes (1823–76)  
 \*Ian Hyndman ©

SOURCE DETAILS BY HYMN

WORDS

MUSIC

- 187 \*Doris Martindale (1899–1960) ©  
 188 \*Catherine Alexandra Morgan  
 (1900–64) ©  
 189 Reginald Heber (1783–1826)  
 190 Aurelius Clemens Prudentius  
 (348–413), tr. by  
 Edward Caswall (1814–78)  
 191 Walter Chalmers Smith (1824–1908)  
 192 John Cawood (1775–1852)  
 193 Nahum Tate (1652–1712)  
 194 Edmund Hamilton Sears (1810–76)  
 195 John Bonaventura (1221–74), tr. by  
 W. T. Brooke (b. 1848) and  
 Frederick Oakeley (1802–80)  
 196 John Morison (1749–98)†  
 197 Theodulph of Orleans (d. 821), tr.  
 John Mason Neale (1818–66)  
 198 Michael Bruce (1746–67)  
 199 John Keble (1792–1866) and  
 William John Hall (1793–1861)  
 200 Charles Wesley (1707–88)  
 201 George Hunt Smyttan (1822–70)  
 and Francis Pott (1832–1909)  
 202 Anatolius (c. 8th century), tr. by  
 John Mason Neale (1818–66)  
 203 John Samuel Bewley Monsell  
 (1811–75)  
 204 John Newton (1725–1807)  
 205 Johann Franck (1618–77), tr. by  
 Catherine Winkworth (1827–78)  
 206 William Walsham How (1823–97)  
 207 Bernard of Clairvaux (1091–1153),  
 tr. Edward Caswall (1814–78)  
 208 Frances Ridley Havergal (1836–79)  
 209 John Ernest Bode (1816–74)†  
 210 Arthur Penrhyn Stanley (1815–81)  
 211 Attr. Thomas à Kempis  
 (c. 1379–1471)  
 tr. Benjamin Webb (1820–85)  
 212 Nancy Byrd Turner (1880–1971)  
 213 Unknown  
 214 George Washington Doane  
 (1799–1859)  
 215 Anne Richter (1792–1857) and  
 John Hampden Gurney (1802–62)  
 216 Samuel Francis Smith (1808–95)  
 217 William Robertson (1711–45)  
 218 Jane Eliza Leeson (1807–82)  
 219 Caroline Elizabeth May (1808–73)
- Melchior Vulpius (1560–1616)  
 \*Joy Wiggin ©  
 Joseph Francis Thrupp (1827–67)  
 Melody in *Psalmodia Sacra*  
 adapted by Gotha (1715)  
 Friedrich Filitz (1804–1908)  
 Unknown  
*Este's Psalter* (1592)  
 Arthur Sullivan (1842–1900), based on  
 English Traditional Air  
 J. F. Wade† (1711–86)  
 Unknown†  
 Melchior Teschner (c. 1615), harm.  
 Johann Sebastian Bach (1685–1750)  
 R. Bennett (1788–1819)  
 Samuel Howard (1710–82)  
 J. Gotlob Werner (1777–1822) in  
*Choralbuch* (1815)  
*Nurnbergisches Gesangbuch* (1676)  
 John Goss (1800–80)  
 Charles Hutcheson (1792–1860)  
 Alexander Robert Reinagle (1799–1877)  
 German Traditional Melody, arr. by  
 Johann Crüger (1598–1662), also by  
 Johann Sebastian Bach (1685–1750)  
 Henry John Gauntlett (1805–76)  
 John Bacchus Dykes (1823–76)  
 \*Stanley John Field (1903–80) ©  
 Basil Harwood (1859–1949) ©  
 Melody in *St. Gall Gesangbuch* (1863),  
 from *Vehe's Gesangbüchlein* (1537)†  
 Melody by Johann Hermann Schein  
 (1586–1630), harmonized by  
 Johann Sebastian Bach (1685–1750)  
 Henry Percy Smith (1825–98)  
 Franz Joseph Haydn (1732–1809)†  
 from *Symphony No. 53*  
 George Frideric Handel (1685–1759)†  
 Samuel Sebastian Wesley (1810–76)  
 \*James Flint (b. 1813)  
*Psalms* (Edinburgh) (1615)  
 Leighton George Hayne (1836–83)  
 Samuel Sebastian Wesley (1810–76)

SOURCE DETAILS BY HYMN

WORDS	MUSIC
220 Henry Hart Milman (1791–1868)	<i>Musikalisches Handbuch</i> , Hamburg (1690)
221 *Louis George Sargent (1899–1971) ©	Orlando Gibbons (1583–1625)
222 John Reynell Wreford (1800–81) and Samuel Longfellow (1819–92)	(1) Unknown (2) Orlando Gibbons (1583–1625)†
223 Isaac Watts (1674–1748)	Edward Miller (1731–1807)
224 James Montgomery (1771–1854)	Robert Wainwright (1748–82)
225 Josiah Conder (1789–1855)	P. Heinlein (1626–86)
226 George Rawson (1807–89)	*Philip Edward Davies (1853–1928)
227 Reginald Heber (1783–1826)	(1) Louis Bourgeois (1510–61) (2) C. J. Dickinson (1861)
228 *Charles Curwen Walker (1856–1940) © based on J. Frank (1618–77)	Johann Crüger (1598–1662) and Johann Sebastian Bach (1685–1750)
229 *Edward Arthur Parsons (1859–1941) ©	John Bacchus Dykes (1823–76)
230 *J. Roy Standeven ©	*J. Roy Standeven ©
231 Horatius Bonar (1808–89)	James Langran (1835–1909)
232 Bernard of Clairvaux (1091–1153) tr. Ray Palmer (1808–87)	Samuel Sebastian Wesley (1810–76)
233 *Margaret Green ©	*Margaret Green ©
234 *Alfred Henry Nicholls (1919–2001) ©	H. Baker (1835–1910)
235 *Matthew Adams (1861–1925)	Unknown
236 *John H. Morris ©	Unknown
237 *Anthony Jarvis ©	Charles Hubert Hastings Parry (1848–1918)
238 Unknown	John Bacchus Dykes (1823–76)
239 Edward Osler (1798–1863)	<i>Day's Psalter</i> (1562)
240 *Charles Edward Smith (1873–1957) ©	(1) *Stanley John Field (1903–80) © (2) *Derek Wroughton ©
241 Unknown	Unknown
242 *J. Roy Standeven ©	*J. Roy Standeven ©
243 Isaac Watts (1674–1748)	Edward Miller (1731–1807)
244 William Cowper (1731–1800)	George Cooper (1820–76)
245 Arthur Penrhyn Stanley (1815–81) (cento)	Robert Williams (1781–1821)
246 Christopher Wordsworth (1807–85)	Arthur Sullivan (1842–1900)
247 From <i>Lyra Davidica</i> (1708)†	From <i>Lyra Davidica</i> (1708)†
248 *J. Roy Standeven ©	*J. Roy Standeven ©
249 Michael Weisse (c. 1480–1534), tr. Catherine Winkworth (1827–78)	French Melody (Medieval)
250 Christian Furchtegott Gellert (1715–69) tr. Frances Elizabeth Cox (1812–97)	Henry John Gauntlett (1805–76)
251 *Catherine Alexandra Morgan (1900–64) ©	<i>Geistliche Gesänge</i> (Leipzig) (1625)
252 From <i>Psals and Hymns</i> (1845)	*Stanley John Field (1903–80) ©
253 Joseph the Hymnographer (d. 883) tr. John Mason Neale (1818–66)	Melchior Vulpius (1560–1616), arr. by Johann Sebastian Bach (1685–1750)
254 John Ellerton (1823–93)	Arr. in <i>The Psalmist</i> (1843) from an anthem by Henry Purcell (1658–95)

## SOURCE DETAILS BY HYMN

## WORDS

- 255 From *Hymnodia Sacra* (1713),  
tr. by Francis Pott (1832–1909)
- 256 Unknown
- 257 Edmund Budry (1854–1932) ©, tr.  
Richard Hoyle (1875–1939)
- 258 John Cennick (1718–55)†
- 259 Unknown
- 260 \*John H. Morris ©
- 261 Philip Doddridge (1702–51)
- 262 Unknown
- 263 Horatius Bonar (1808–89)
- 264 Charles Wesley (1701–88)†
- 265 James George Deck (1802–84)
- 266 \*David Brown (1867)
- 267 From *The Advent Harp* (1849)
- 268 \*David Brown (1867)†
- 269 John Bowring (1792–1872)
- 270 Anna Warner ©, adapted by  
\*John C. Botten
- 271 Mrs Vokes (late 18th cent.) (USA)
- 272 *Scottish Paraphrases*
- 273 John Ross Macduff (1818–95)
- 274 \*John W. Lea (1870–1950) ©
- 275 James Montgomery (1771–1854)†
- 276 Philip Doddridge (1702–51)
- 277 Charles Edward Oakley (1832–65)†
- 278 Isaac Watts (1674–1748)
- 279 Thomas Kelly (1769–1854)†
- 280 \*Frank Roe Shuttleworth  
(1836–1908)
- 281 William Williams (1717–91)
- 282 John Morison (1749–98)†
- 283 *Scripture*
- 284 \*Ernest Henry Tipping  
(1873–1947) ©
- 285 Lewis Hensley (1824–1905)†
- 286 Philip Nicolai (1556–1608), tr. by  
Catherine Winkworth (1827–78)†
- 287 USA (late 19th century)
- 288 Michael Bruce (1746–67) in  
*Scottish Paraphrases* (1781)
- 289 \*William Osborne (1825–99)
- 290 Edward Perronet (1726–92) and  
John Rippon (1751–1836)†
- 291 Matthew Bridges (1800–94) and  
Godfrey Thring (1823–1903)
- 292 Unknown

## MUSIC

- From *Gloria Patri* by G. P. da Palestrina  
(1525–94), "Hallelujah" by  
William Henry Monk (1823–89)
- John Foster (1807–85)
- George Frideric Handel (1685–1759)  
from *Judas Maccabæus*
- Samuel Sebastian Wesley (1810–76)†
- John Darwall (1731–89)
- \*Michael Perryman ©
- Jeremiah Clarke (c. 1659–1707)
- Irish Hymn Melody
- Louis Bourgeois (1510–61)
- John Stainer (1840–1901), from  
*The Crucifixion*
- George James Webb (1803–87)
- From *Tattersall's Psalmody* (1794)
- George Frideric Handel (1685–1759)†
- Unknown
- Unknown
- Trenton Watkins ©
- Unknown
- Neil Dougall (1776–1862)
- (1) \*John W. Lea (1870–1950) ©
- (2) \*John W. Lea (1870–1950) ©
- \*John W. Lea (1870–1950) ©
- Franz Joseph Haydn (1732–1809)†
- Thomas Ravenscroft (1582–1635) from  
*Psalter* (1612)
- Martin Shaw (1875–1958) ©
- George Frideric Handel (1685–1759)  
arr. Lowell Mason (1792–1872)
- Unknown
- Burgoyne's Collection* (1827)
- \*James Flint (b. 1813)
- Samuel Stanley (1767–1822)
- Unknown
- Samuel Sebastian Wesley (1810–76)
- (1) \*Mary Randles (1853–1902)
- (2) Leighton George Hayne (1836–83)
- Philip Nicolai (1556–1608)
- James William Elliott (1833–1915)
- Unknown
- Unknown
- (1) William Shrubsole (1760–1806)
- (2) J. Ellor (1819–99)
- George Job Elvey (1816–93)
- George Frideric Handel (1685–1759)†

SOURCE DETAILS BY HYMN

WORDS

- 293 Isaac Watts (1674–1748)
- 294 Thomas Hastings (1784–1872)
- 295 William Chatterton Dix (1837–98)†
- 296 Thomas Raffles (1788–1863)
- 297 James Montgomery (1771–1854)
- 298 From *The Harp* (ed. John Pearson) (Boston, 1865)
- 299 Isaac Watts (1674–1748)†
- 300 Thomas Olivers (1725–99)
- 301 James Montgomery (1771–1854)
- 302 Charles Wesley (1707–88)
- 303 \*Charles Curwen Walker (1856–1940) ©
- 304 Isaac Watts (1674–1748)
- 305 James Edmeston (1791–1867)
- 306 Isaac Watts (1674–1748)
- 307 *Scripture*
- 308 \*David Brown (1867)
- 309 Thomas Kelly (1769–1854)
- 310 Heinrich Theobald Schenk (1656–1727) tr. by Frances Elizabeth Cox (1812–97)
- 311 Charles Wesley (1707–88)
- 312 Alex Neibaur
- 313 James Montgomery (1771–1854)
- 314 USA (c. 1830)
- 315 John Ryland (1753–1825)
- 316 Thomas Cotterill (1779–1823)
- 317 William Cowper (1731–1800)
- 318 \*J. Roy Standeven ©
- 319 Edward Alonzo Church (1844–1929)
- 320 Unknown
- 321 Unknown
- 322 Thomas Kelly (1769–1854)
- 323 James Edmeston (1791–1867)
- 324 Cecil Frances Alexander (1823–95)
- 325 *Scripture*
- 326 *Scripture*
- 327 William Chatterton Dix (1837–98)
- 328 *Scripture*
- 329 *Scottish Paraphrases*
- 330 Horatius Bonar (1808–89)
- 331 Unknown

MUSIC

- From a chorale in *Musikalisches Handbuch*, Hamburg (1690)†
- Lowell Mason (1792–1872)
- Melody: Rowland Hugh Pritchard (1811–87), arr. by editors of *English Hymnal* (1906)
- \*James Flint (b. 1813)
- Benjamin Milgrove (1731–1810)
- American (1798)
- (1) W. Matthews (1759–1830)  
 (2) F. Duckworth (1862–1941) ©
- James Tilleard (1827–76)
- Thomas Olivers (1725–99)
- George Frideric Handel (1685–1759)†
- Felix Mendelssohn-Bartholdy (1809–47)† from the Cantata *Lord, how long wilt Thou forget me?*
- Thomas Greatorex (1758–1831)
- Wurtemburg Gesangbuch* (1784)
- Ludwig van Beethoven (1770–1827)†
- Unknown
- \*James Flint (b. 1813)
- (1) Arthur Sullivan (1842–1900)  
 (2) Franz Joseph Haydn (1732–1809) from *Quartet in C, Op. 76, No. 3 'Emperor'*
- Darmstadt Gesangbuch* (1698)
- William Henry Havergal (1793–1870)
- Unknown
- Charles Collignon (1725–85)
- J. F. Wade (1711–86)
- Hymns and Sacred Poems* (1749)
- Franz Joseph Haydn (1732–1809)
- Unknown
- \*J. Roy Standeven ©
- Wolfgang Amadeus Mozart (1756–91)†
- German Chorale
- Unknown
- Welsh Traditional Melody
- Unknown
- John Edward Hopkins (1818–1901)
- \*Jenny Morgan ©
- J. Morton and G. Hogarth
- (1) Felix Mendelssohn-Bartholdy (1809–47)  
 (2) David Jenkins (1849–1915)
- John Stainer (1840–1901) from *The Crucifixion*
- S. Grosvenor (1840)
- John Bacchus Dykes (1823–76)
- Lewis Renatus West (1753–1826)

SOURCE DETAILS BY HYMN

WORDS	MUSIC
332 *Benjamin Warrender (1849–1931) ©	Unknown
333 Unknown	German Chorale
334 Baptist Wriothesley Noel (1799–1873)	John Richardson (1816–1873) from <i>Tochter Sion</i> (1741)†
335 *Charles Alfred Ladson (1871–1939) ©	Hans Leo Hassler (1564–1612), harm. Johann Sebastian Bach (1685–1750)
336 *Harry Tennant ©	Emrys Jones
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338 <i>Scripture</i>	Anon. arr. by Anthony Carver
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340 John Newton (1725–1807)	Henry John Gauntlett (1805–76)
341 Thomas Kelly (1769–1854)	Unknown
342 J. Beard	Freylinghausen's <i>Gesangbuch</i> (1704)
343 Arr. by George Coles Stebbins (1846–1945) ©	George Coles Stebbins (1846–1945) ©
344 <i>7th Day Adventist Hymn Book</i> (1886)	Christian Ignatius Latrobe (1758–1836)
345 John Samuel Bewley Monsell (1811–75)	(1) Orlando Gibbons (1583–1625) (2) William Boyd (1847–1928)
346 Paulus Gerhardt (1607–76), tr. John Wesley (1703–91)	Robert Jackson (1842–1914)
347 <i>The Revivalist</i> (1859)	Felice de Giardini (1716–96)
348 John Bunyan (1628–88)†	English Traditional Melody arr. by Ralph Vaughan Williams (1872–1958) ©
349 Horatius Bonar (1808–89)	Henry John Gauntlett (1805–76)
350 <i>Scripture</i>	Felix Mendelssohn-Bartholdy (1809–47), from <i>Elijah</i>
351 Michael Bruce (1746–67)	W. Jones (1726–1800)
352 New York (1840/1)	J. Grigg (1795) from <i>A Selection of Psalms and Hymn Tunes</i>
353 Henry Kirke White (1785–1806) and Francis Sarah Fuller-Maitland (1809–77)	J. H. Knecht (1752–1817)
354 Unknown	<i>Psalteriolum Harmonicum</i> (1642)
355 Charles Wesley (1707–88)	(1) William Henry Monk (1823–89) (2) Edward Woodall Naylor (1867–1934) ©
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358 Charles William Everest (1814–77)	<i>Geistliche Gesänge</i> , Leipzig (1625)
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360 *Sharon Carroll ©	*Sharon Carroll ©
361 Laurentius Laurenti (1660–1722) tr. Sarah Laurie Findlater (1823–1907)	Lowell Mason (1792–1872)
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365 Isaac Baker Woodbury (1819–58)	George James Webb (1803–87)
366 *David Brown (1867)	*James Flint (b. 1813)
367 <i>Scripture</i>	Robert Archibald Smith (1780–1829)
368 John Mason Neale (1818–66)	Henry John Gauntlett (1805–76)

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- 369 Charles Wesley (1707–88)  
 370 \*John H. Morris ©  
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 373 *Scripture*  
 374 Isaac Watts (1674–1748)  
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 395 Horace Lorenzo Hastings (1831–99)  
 396 Isaac Watts (1674–1748)  
 397 Unknown  
 398 James Montgomery (1771–1854)  
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- 405 \*Islip Collyer (1876–1953)
- 406 Henry Francis Lyte (1793–1847)
- 407 Henry Twells (1823–1900)
- 408 John Ellerton (1823–93)†
- 409 Thomas Ken (1637–1711)
- 410 John Leland (1764–1841)†

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     from *Messiah*  
 W. Matthews (1759–1830)  
*Katholisches Gesangbuch* (c. 1775)  
 Unknown  
 Unknown  
*Psalmodia Evangelica* (1789)  
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 J. Scheffler (1657) *Heilige Seelenlust*  
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 Valentin Schumann, *Gesangbuch*  
     (1539) arr. by  
 Johann Sebastian Bach (1685–1750)  
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     arr. from *Saul*  
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 William Henry Monk (1823–89)  
 Georg Joseph (1657)  
 Edward John Hopkins (1818–1901)  
 Thomas Tallis (c. 1510–85)  
 Ludwig van Beethoven (1770–1827)†

SOURCE DETAILS BY HYMN

WORDS

- 411 William Henry Burleigh (1812–71)
- 412 John Keble (1792–1866)†
- 413 Anon. (6th century), tr.  
John Mason Neale (1818–66)†
- 414 Unknown
- 415 John Ellerton (1823–93)†
- 416 Paulus Gerhardt (1607–76),  
tr. by Robert Seymour Bridges  
(1844–1930) in *Yattendon Hymnal*
- 417 Thomas Ken (1637–1711)
- 418 Samuel Webbe the elder  
(1740–1816)† published by  
John Keble (1792–1866)
- 419 Ambrosius (340–397), tr. by  
John Chandler (1806–76)
- 420 Philip Doddridge (1702–51)
- 421 Charles Wesley (1707–88)
- 422 William Gaskell (1805–84)
- 423 Henry Downton (1818–88)†
- 424 Henry Alford (1810–71)†
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- 437 John Newton (1725–1807)
- 438 Thomas Kelly (1769–1854)

MUSIC

- Robert Alexander Schumann (1810–56)  
*Opus 23, No. 4*
- Herbert Stanley Oakeley (1830–1903)
- Arthur Henry Brown (1830–1926)
- Unknown
- Clement Cotterill Scholefield  
(1839–1904)
- German Traditional Melody, arr.  
Johann Sebastian Bach (1685–1750)
- Francois Hippolyte Barthélémon  
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- Collection of Easy Litanies* (1852)
- \*Charles Joseph Caldicott  
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- Thomas Tallis (c. 1510–85)
- Unknown
- Unknown
- Ludwig van Beethoven (1770–1827)†  
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- George Job Elvey (1816–93)
- Henry John Gauntlett (1805–76)
- Johann Abraham Peter Schulz  
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- \*Andrew Johnson ©
- William Croft (1678–1727)
- Irish Traditional Melody
- William Harold Ferguson  
(1874–1950) ©
- Arthur Henry Brown (1830–1926)
- Joseph Barnby (1838–96)
- Unknown
- D. G. Corner, *Gesangbuch* (1631)  
arr. by W. S. Rockstro (1823–95)
- (1) W. G. Tomer  
(2) Ralph Vaughan Williams  
(1872–1958) ©
- (1) Russian Folk Song arr. by  
John Stevenson  
(2) Joseph Barnby (1838–96)
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**T**HIS Index organizes tunes with the same metrical pattern of syllables into groups. It helps to identify possible alternative combinations of words and music. Frequently, tunes with the same metre can be interchanged. The metrical arrangement is only one of several criteria, however, and care must be taken, for example, to ensure that the musical accents fall on appropriate syllables.

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